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The Riverside Literature Series

RIP VAN WINKLE
AND OTHER AMERICAN ESSAYS

THE VOYAGE
AND OTHER ENGLISH ESSAYS

BY

WASHINGTON IRVING

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The Riverside Literature Series

ESSAYS FROM THE SKETCH BOOK

BY

WASHINGTON IRVING

WITH INTRODUCTION, EXPLANATORY NOTES AND QUESTIONS AND TOPICS FOR STUDY

BY

A. B. DE MILLE

HOUGHTON MIFFLIN COMPANY

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Frances Dales.

CHRONOLOGICAL TABLE.

PERIOD COVERED BY IRVING'S LIFE.

Irving's Life and Works.		American History.		American Literature.		British Literature.		European History.	
1783	Born in New York, Apr. 3.	1783	**Revolutionary War is terminated by Treaty of Paris, Sept. 3.**			1784	Samuel Johnson dies.		George III. king of England (since 1760).
		1787	Federal Convention meets at Philadelphia.			1788	Lord Byron born.	1787	Assembly of Notables in France.
		1789	**Adoption of the Constitution.** Washington elected President.	1789	James Fenimore Cooper born.			1789	Meeting of the States General. **Beginning of the French Revolution.**
		1790	Government established at Philadelphia for ten years.	1790	Benjamin Franklin dies.				
		1792	Whitney's Cotton Gin.			1792	Percy Bysshe Shelley born.	1792	France declared a republic.
			Great increase of negro slavery follows invention of steam spinning and weaving machines.	1794	William Cullen Bryant born.	1794	Edward Gibbon dies.	1793	Execution of Louis XVI.
				1796	William H. Prescott born.	1796	Robert Burns dies. John Keats born.	1793-94	Reign of Terror in France.
					John G. Palfrey born.	1797	Edmund Burke dies.	1795-99	Government of the Directory.
		1799	Death of Washington.			1798	Thomas Hood born.		Napoleon Bonaparte becomes prominent.
		1800	Federal government removed from Philadelphia to Washington.	1800	George Bancroft born.	1800	William Cowper dies. Thomas Babington Macaulay born.		

CHRONOLOGICAL TABLE (*continued*).

PERIOD COVERED BY IRVING'S LIFE.

IRVING'S LIFE AND WORKS.		AMERICAN HISTORY.		AMERICAN LITERATURE.		BRITISH LITERATURE.		EUROPEAN HISTORY.	
								1799–1804	Government of the Consulate.
1802	Enters law office of Josiah Hoffman.	1801–5	War with Tripoli.					1796–1815	Napoleon First Consul.
	Publishes, in the Morning Chronicle, letters signed "Jonathan Old-style."	1803	Louisiana Purchase.	1803	Ralph Waldo Emerson born.				Napoleonic Wars.
				1804	Alexander Hamilton dies.			1804–14	**Napoleon I. Emperor of the French.**
1804–6	First voyage to Europe.				Nathaniel Hawthorne born.			1805	Victory of Nelson at Trafalgar.
1806	Admitted to the bar.							1806	End of the old German Empire.
1807–8	With his brother and Paulding, publishes Salmagundi.	1807	Fulton's steamboat.	1807	H. W. Longfellow born.				
		1809	Abraham Lincoln born.		John Greenleaf Whittier born.				
1809	Knickerbocker's New York.			1809	Oliver Wendell Holmes born.	1810	Alfred Tennyson born.		
1810	Enters his brother's business.			1811	Edgar Allan Poe born.	1811	William Makepeace Thackeray born.		
1811–15	Edits Analytic Magazine, first called Select Reviews.	1812–14	**Second War with England.**	1812	Harriet Beecher Stowe born.	1812	Charles Dickens born.	1813	Battle of Leipsic, "Battle of the Nations."
		1811–50	Great development of the West.				Robert Browning born.		
1814	Serves for four months as Gov. Tompkins' aid and military secretary.			1814	John Lothrop Motley born.			1814	Napoleon exiled to Elba.
								1815	**Congress of Vienna.**
				1815	North American Review founded.				

1815	Goes abroad, not returning for seventeen years.	1817	"Era of Good Feeling."	1817	Henry D. Thoreau born.	1816	Charlotte Brontë born.	1815–24	Louis XVIII., king of France.
1818	He and his brother fail in business, and he takes up literature as a profession.	1819	Florida bought from Spain.	1819	James Russell Lowell born.	1818	James A. Froude born.		Napoleon escapes from Elba and enters Paris.
1810–26	Travels on the Continent.					1819	John Ruskin born.		"The Hundred Days." March 20–June 29.
1819–20	The Sketch Book.	1820	Missouri Compromise.			1820	George Eliot born.	1815	**June 18. Battle of Waterloo.**
1822	Bracebridge Hall.								Final downfall of Napoleon.
1824	Tales of a Traveller.			1823	Francis Parkman born.			1820–30	George IV., King of England.
1826–9	Lives in Spain.	1825	The Erie Canal.	1825	Bayard Taylor born.			1821–29	War of Grecian Independence.
1828	Life and Voyages of Columbus.								
1829	The Conquest of Grenada.							1824–30	Charles X., king of France.
1829	Appointed Secretary of Legation to Court of St. James.								
1830	Receives medal from Royal Society of Literature.	1830–60	Great era of railroad building.					1837–38	William IV., king of England.
1831	The Companions of Columbus.							1830–48	Louis Philippe, king of France.
1831	Receives D. C. L. from Oxford.	1831	William Lloyd Garrison establishes The Liberator.					1830	Revolution in Belgium.
1832	The Alhambra.							1830–32	Revolution in Poland.
1832	Returns to New York.					1832	Sir Walter Scott dies.		
							Thomas Moore dies.		
				1833	Knickerbocker Magazine founded.	1834	Samuel Taylor Coleridge dies.		
1835	The Crayon Miscellanies.				Edmund Clarence Stedman born.		Charles Lamb dies.		
1836	Astoria								

CHRONOLOGICAL TABLE (*Continued*).

PERIOD COVERED BY IRVING'S LIFE.

Irving's Life and Works.		American History.		American Literature.		British Literature.		European History.	
				1836	Thomas Bailey Aldrich born.			1837	Victoria, Queen of England.
1837	The Adventures of Captain Bonneville.			1837	William Dean Howells born.				
		1838	Steamships begin to cross the Atlantic.						
1842	Minister to Spain. (His nomination was suggested by Daniel Webster.)			1842	John Fiske born.				
1846	Returns to New York for remainder of his life.	1846-7	Mexican War.					1846	Repeal of Corn Laws in England.
		1848	Gold discovered in California. **Controversy over slavery increases in bitterness.**					1848	France second time a republic.
1849	Life of Oliver Goldsmith.								
1849	Mahomet and his Successors.	1850	Fugitive Slave Law.			1850	William Wordsworth dies.		
				1852	Daniel Webster and Henry Clay die.			1852	Napoleon III., Emperor.
				1853	Putnam's Magazine founded.			1854-56	Crimean War.
1855	Wolfert's Roost.								
1855-9	Life of Washington.			1857	Atlantic Monthly founded.	1859	Henry Hallam dies.		
1859	Death of Irving.								

WASHINGTON IRVING.

BIOGRAPHICAL SKETCH.

WASHINGTON IRVING — "the first ambassador whom the New World of Letters sent to the Old" — was born in New York on April 3, 1783. His mother named him after George Washington, and a pleasant anecdote connects his childhood with the great man whose biographer he was to be in later years. One morning, as his Scotch nurse had him out for a walk, she saw the President enter a shop. The nurse hastened in with her charge, and said: "Please, your honor, here's a bairn was named for you." Washington turned and, laying his hand on the child's head, gave him his blessing.

Born of well-to-do parents, Irving was the youngest of a large family; his formative years were passed under the influence of a cultured home, and with plenty of congenial companionship. The surroundings of his childish days thus were fortunate, and no doubt tended to mould his mind and character for an appreciation of the finer things of life. His boyhood was in no sense remarkable; he was fond of reading, *Robinson Crusoe* and *The Arabian Nights* being among his favorite books, while a youthful inclination towards travel and adventure seems to have been stimulated by a *History of the Civil Wars of Granada*, and stirred still further by a set of voyages called *The World Displayed*. He attended school until the age of sixteen, when for some reason he declined to complete his education in the normal way by following his two brothers William and Peter to Columbia College; instead, he entered a lawyer's office.

But the study of the law did not very closely engage his attention; his tastes lay outside the walls of the office. "How wistfully," he wrote afterwards of this period of his life, "would I wander about the pier-heads in fine weather, and watch the parting ships, bound to distant climes; with what longing eyes would I gaze after their lessening sails, and waft myself in imagination to the ends of the earth." These restless cravings were partially satisfied by two journeys — one up the Hudson to Albany; the other north as far as Montreal and Quebec. They were venturous expeditions; discomfort and difficulty were all in the day's work, while dangers came unsought. But Irving from the first inured himself to the hardships inseparable from travel at a time when the voyager was lucky to reach Albany in half a week, and when the journey from New York to Boston occupied six days. He was by nature, and became still more by training, an excellent traveller. "For my own part," he said, "I endeavor to take things as they come, with cheerfulness; when I cannot get a dinner to suit my taste, I endeavor to get a taste to suit my dinner."

Not only did he begin at this time to gratify his desire for travel, but he entered also — tentatively and insecurely — into the field of literature. He wrote a few essays, signed "Jonathan Oldstyle," and published them in a journal owned by his brother Peter. They mildly satirized New York life after the manner of the eighteenth-century essayists in England and show neither more nor less merit than might be expected of a young man of nineteen. Their chief value lies in the fact that they indicate a practical interest in writing.

During his youth, Irving's health had never been very good. With the hope that change might help him, his brothers sent him to Europe, where he spent the years from 1804 to 1806. The experience was a delightful one, despite the delays and difficulties which fell to the lot of the wayfarer by sailing-ship and stage-coach. He visited Sicily and

Italy; he wandered leisurely through France, Holland, and England. "The young American traveller" was most cordially received; he possessed a geniality of temper which everywhere won him friends. At the same time, his sagacious powers of observation and his keen sense of humor enabled him to grasp and store up impressions which later were to form the inspiration for much of his writing. He came home again completely restored to health.

The legal studies of his earlier years had been so far successful that soon after his return he was admitted to the bar and taken into partnership with his brother John. It cannot be said, however, that he seriously practised his profession. A little law and a great deal of literature, together with the enjoyment of the society of his native city, carried him comfortably through four years, at the end of which he joined his brothers Ebenezer and Peter in the large hardware importing business which they had built up. There was an understanding that he should be connected with the firm as a "silent" partner, and, while sharing in the profits, should be called upon to do merely a nominal portion of the work. Thus he would have plenty of opportunity to follow his literary tastes, with which his brothers were thoroughly in sympathy. Under this kindly arrangement, he became well-known as a man about town — a man of literary promise and one who had seen the world.

As a result came the publication of *Salmagundi*, a magazine in which he was associated with James Kirke Paulding and William Irving. It lived for about a year. "Our intention," ran the editorial announcement, "is simply to instruct the young, reform the old, correct the town, and castigate the age." The matter was humorous and original enough, and made a stir in New York; the manner was pleasantly reminiscent of Addison's *Spectator* papers.

His next venture was the book which established his reputation — *A History of New York, by Diedrich Knickerbocker.* Intended at first as a parody upon a pompous narrative

called *A Picture of New York*, the *History* soon outgrew the limits of a mere imitation and developed into a comic history of the city under Dutch rule. The book was heralded by humorous advertisements in the newspapers, which announced the disappearance of "a small elderly gentleman, dressed in an old black coat and cocked hat, called Knickerbocker." He was last seen on the Albany stage, and had left at his lodgings nothing but a "very curious kind of written book," which was to be published to pay his board bill. Introduced in this original way, the *History* appeared in 1809 and created a sensation. It dealt with characters, places, and situations which were familiar to every New Yorker of the day, it was conceived in a serio-comic vein of amusing irony that piqued the curiosity, and it was written in a style already marked by the distinction afterwards so characteristic of Irving's work. Some of the old families, whose sense of dignity was greater than their sense of humor, felt aggrieved at supposed slights on their ancestors; but the large majority thoroughly enjoyed the unshackled treatment of history and tradition, and the good-humored satire.

While Irving was completing the *History*, he suffered a loss which deeply influenced his whole life. This was the death of Matilda Hoffman, the young girl to whom he was engaged. Long afterwards when time had soothed — though it could not take away — his sorrow, he wrote: "For years I could not talk on the subject of this hopeless regret; I could not even mention her name; but her image was continually before me, and I dreamt of her incessantly." He never married, he never forgot; and to this ineffaceable grief we may probably trace the touch of melancholy which is seen all through his writings.

We have now to consider the most important period of his life — the seventeen years from 1815 to 1832, which were spent abroad. In 1815 he went to Liverpool to take over the conduct of the English branch of the business from his brother Peter, whose health had broken down. For a time

the young author devoted himself to the difficult task of reviving a firm which (through no fault of the Irvings) had fallen on evil days. His efforts — honestly and unsparingly put forth — were in vain; the house failed, and in 1818, thrown upon his own resources, he undertook the duty of helping the brothers who had so generously helped him in the past. A step long contemplated was now forced on him: he went to London to take up literature as a profession.

The decision was a wise one. Not often has a change made necessary by failure in one field been followed so soon by enduring success in another. In 1819 there was published in New York the first number of *The Sketch Book*, by "Geoffrey Crayon." Six other numbers followed within two years and, in 1821, an edition was issued in England. Its popularity was immediate and lasting; Irving found himself successful beyond his expectations, with his future clearly marked out before him.

It is interesting to note that the English publication of *The Sketch Book* was made under the kindly auspices of Sir Walter Scott, whom Irving had met at Abbotsford on the occasion of his first journey abroad. Knowing that his American friend had suffered a reverse of fortune, Scott, with practical and characteristic good feeling, offered him a position as editor of a projected magazine in Edinburgh. When Irving declined this appointment, Scott at once entered on other plans. "I am sure of one thing," he wrote, "that you have only to be known to the British public to be admired by them, and I would not say so unless I really was of that opinion. I trust to be in London about the middle of the month, and promise myself great pleasure in again shaking you by the hand." Irving decided to publish on his own account, and did so through an obscure bookseller. The bookseller failed. "At this juncture," says Irving, "Scott arrived in London. I called to him for help, as I was sticking in the mire, and more propitious than Hercules, he put his shoulder to the wheel." A new publisher was quickly

found — the best in London — and the *Sketch Book*, which Scott had termed "positively beautiful," was safely launched. The whole episode was typical of the generous Scotchman; Irving's tribute does credit to both the friends:

> Thus, under the kind and genial auspices of Sir Walter Scott, I began my literary career in Europe; and I feel that I am but discharging, in a trifling degree, my debt of gratitude to that golden hearted man in acknowledging my indebtedness to him. — But who of his literary contemporaries ever applied to him for aid or comfort that did not experience the most prompt, generous, and effectual assistance?

His next works were *Bracebridge Hall* and *Tales of a Traveller*, both published before 1825. The former contains a charming series of sketches of life at an old English country-seat; the latter is a collection of miscellaneous stories, supposed to be told at an inn on the Rhine. Both are "sketch-books," though neither possesses quite the same merit as the original volume. All three, however, show a style of finished excellence, and the mastery of a new literary form — the short story.

After some ten years abroad, spent chiefly in England, he felt the need for fresh inspiration. From early days the romantic history and the picturesque legends of Spain had appealed to his imagination; he was definitely attracted to Madrid in 1826 by the suggestion that he should translate a Spanish book about Columbus. Attached nominally to the American Legation, he had every opportunity for research. He remained in Spain for three years, and collected material for two histories later published — *The Life of Columbus* and *The Voyages of the Companions of Columbus*. "What a country it is for a traveller," he said, "where the most miserable inn is as full of adventures as an enchanted castle, and every meal is in itself an achievement."

His interest next was strongly drawn to the part played by the Moors in Spanish history. *The Conquest of Granada* tells the story of the ten years' war between the Moors and

the Spaniards, which led to the downfall of the Moorish dominion after seven centuries. Another book, *Tales of the Alhambra*, grew out of a three months' residence in the Alhambra, the ancient fortified palace of the Moorish kings; an experience which gave him great delight. "Here I am, nestled in one of the most remarkable, romantic, and delicious spots in the world. It absolutely appears to me like a dream, or as if I am spell-bound in some fairy palace." These feelings beautifully color the *Tales of the Alhambra*, which form a Spanish sketch book, steeped in the atmosphere of old romance.

In spite of his preoccupation with literary work, Irving's position at the Legation in Madrid would seem to have been more than a sinecure, for in 1829 he was appointed Secretary to the American Legation in London. He was welcomed in England with the friendliness which he everywhere commanded — "he came amongst us," says Thackeray, "bringing the kindest sympathy, the most artless, smiling goodwill." And more than friendliness awaited him. The Royal Society of Literature presented him with a gold medal, and Oxford University conferred the Degree of D.C.L. — highest in its gift — in recognition of his accomplishment as a writer. It is pleasant to know that with all the fame of these years there had come also moderate wealth; he was now in comfortable circumstances and his invalid brother was provided for.

He returned to New York in 1832, and was greeted with tributes of admiration and affection which were sorely trying to a man of his natural modesty. Many changes had come about during his long absence. New York had grown almost out of his knowledge. The West had been widely explored and settled. Eager to see the new lands beyond the Mississippi — an unknown wilderness in the days of his youth — he joined a Government Commission to the Indian tribes of the great plains. His experiences are recounted in *A Tour of the Prairies.*

Upon coming back from the West he purchased a small farm on the Hudson near Tarrytown and Sleepy Hollow. The place with its old stone cottage he named "Sunnyside," and realized at last after so many years of roving the desire which he had expressed long ago: "If ever I should wish for a retreat whither I might steal from the world and its distractions, and dream quietly away the remnant of a troubled life, I know of none more promising than this little valley." Here for some years he enjoyed a life of "lettered ease," a loved and honored figure. He published *Legends of the Conquest of Spain*, and *Recollections of Abbotsford and Newstead Abbey* — the latter giving his memories of Scott and Byron — and edited *The Journal of Captain Bonneville* and *Astoria*, an account of the attempt of John Jacob Astor to found a settlement at the mouth of the Columbia River. He was interested, too, in *The Knickerbocker Magazine*, founded in 1832 by Charles Fenno Hoffman, and the forerunner of *Harper's* and *The Century*. Among its contributors, beside Irving, were Bryant, Halleck, Willis, Boker and Bayard Taylor, a notable group of writers who formed what is often spoken of as the "Knickerbocker School."

A letter written by Charles Dickens about this time reflects very justly the fame and personality of Irving.

My dear Sir,

There is no man in the world who could have given me the heartfelt pleasure you have, by your kind note of the thirteenth of last month. There is no living writer, and there are very few among the dead, whose approbation I should feel so proud to earn. And with everything you have written upon my shelves, and in my thoughts, and in my heart of hearts, I may honestly and truly say so. If you could know how earnestly I write this, you would be glad to read it — as I hope you will be, faintly guessing at the warmth of the hand I autographically hold out to you over the broad Atlantic.

I wish I could find in your welcome letter some hint of an intention to visit England. . . . I should love to go with you — as I have gone, God knows how often — into Little Britain, and Eastcheap, and Green Arbour Court, and Westminster Abbey. I should like to travel with you, outside the last of the coaches down to Bracebridge

Hall. It would make my heart glad to compare notes with you . . . about all those delightful places and people that I used to walk about and dream of in the daytime, when a very small and not over-particularly-taken-care-of little boy. I have . . . much to hear concerning Moorish legend, and poor unhappy Boabdil. Diedrich Knickerbocker I have worn to death in my pocket, and yet I should show you his mutilated carcase with a joy past all expression.

My dear Washington Irving, I cannot thank you enough for your cordial and generous praise, or tell you what deep and lasting gratification it has given me.

When Dickens made his first visit to America in 1842, the two men met. "Washington Irving is a *great* fellow," wrote the brilliant young novelist. "We have laughed most heartily together. He is just the man he ought to be."

The quiet life at Sunnyside was at last broken in upon. With Irving's intimate knowledge of European affairs, it was only natural that he should be called on for further diplomatic service. In 1842 he received appointment as Minister to Spain. The position came unsought; he had already refused several other offers of civic or national responsibility. But the call seemed imperative; he possessed, moreover, a close acquaintance with Spanish life and enjoyed the friendliest relations with the Spanish people. He accepted the post, therefore, and during the next four years discharged his duties with marked success at a period of considerable political unrest.

Thirteen years remained to him, which were passed happily at Sunnyside — the peaceful closing of a long and fortunate career. Up to the very end his pen was busy. He published in 1849 a *Life of Goldsmith*, and in 1850 *Mahomet and his Successors*, the last of the studies in subjects connected with Spanish history which had so strongly engaged his interest. *Wolfert's Roost*, a collection of occasional sketches, appeared in 1855. The monumental *Life of Washington*, which he himself regarded as his greatest contribution to the literature of his country, was completed in four volumes, the last appearing in the year of his death. He died at his home on the Hudson on November 28, 1859.

The period of seventy-six years covered by the life of Irving was marked by great changes. The development of steam transportation transformed the slow-moving world of his youth. The narrow limits of the thirteen original states extended west to the Pacific and south to the Rio Grande. In literature, notable writers had arisen — Poe, Longfellow, Lowell, Hawthorne, and others. The "irrepressible conflict" was at hand, which was to free his country from the burden of slavery — a national institution in his boyhood. But we look in vain through the works of Irving for the reflection of these momentous times, or for any reference to the questions of the day. He stands aloof; his interests lie rather with the past; he is concerned with the romance and the beauty of times gone by. This attitude is the more remarkable when we consider his wide acquaintance with men and cities, and remember that all his literary friends lived and moved in the full stream of contemporary affairs.

Yet these same friends found in him no lack of breadth or humanity. To them he was the dean of American letters — a man whom they delighted to honor. Nor do we see in Irving any want of human sympathy. If the bent of his genius led him away from the fume and stress of modern living, we must remember that he laid the foundations of American literature and breathed through all his work the ideals of purity, chivalry, kindly humor and good taste. If he did not stand in the forefront of the battle with the reformers of the day, he none the less drew upon a fund of human kindness and exercised a practical helpfulness quite as useful and effective as many a more pretentious creed.

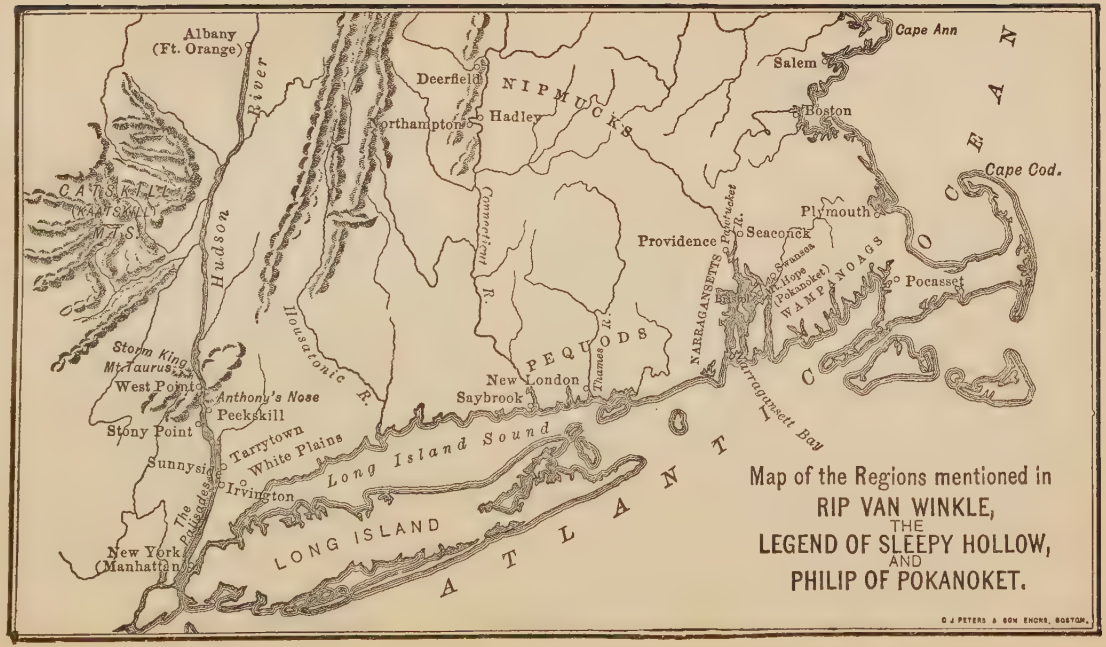
A typical incident will illustrate the point. He had planned for many years to tell the story of the Spanish conquest of Mexico. By taste and training he was unusually well fitted for the task, and had collected a mass of material bearing upon the period. When actually at work on the opening chapters, he learned that William Hickling Prescott, a young and unknown writer, had taken up the same sub-

ject. Irving at once relinquished his own plans and laid aside the dream of years in order that the new historian should have his chance.

The best work of Irving is undoubtedly found in the four "sketch books" — the original volume of that name, together with *Bracebridge Hall*, *Tales of a Traveller*, and *The Alhambra*. *The Sketch Book* itself, most widely known of all his works, best represents the genius of the writer. The form was excellently adapted to his needs. The volume contains, in *Rip Van Winkle* and *The Legend of Sleepy Hollow*, the first artistic presentation of the modern short story; in essays such as *Westminster Abbey* and *The Stage Coach* the beauty of style and the fine qualities of observation, imagination and humor which distinguish him as the most charming of American essayists. He was the first of a remarkable group of American historians, among whom Prescott, Motley and Parkman stand preëminent. Here he founded a noble tradition, and his own writings in the field — while not, perhaps, evincing the qualities of the trained and critical scholar — possess high excellence in respect of insight and literary art.

The fine tribute of Thackeray, written after Irving's death, may fittingly close this sketch:

> The good Irving, the peaceful, the friendly, had no place for bitterness in his heart, and no scheme but kindness. Received in England with extraordinary tenderness and friendship (Scott, Byron, Southey, a hundred others have borne witness to their liking for him) he was a messenger of goodwill and peace. . . . Of his works, was not his life the best part? In society a delightful example of complete gentlemanhood; quite unspoiled by prosperity; eager to acknowledge every contemporary's merit; always kind and affable to the younger members of his calling; in his professional bargains and mercantile dealings delicately honest and grateful; one of the most charming masters of our lighter language; to men of letters doubly dear, not for his wit and genius merely, but as an exemplar of goodness, probity and pure life.



Map of the Regions mentioned in
RIP VAN WINKLE,
THE
LEGEND OF SLEEPY HOLLOW,
AND
PHILIP OF POKANOKET.

C. J. PETERS & SON ENGRS. BOSTON.

INTRODUCTION TO RIP VAN WINKLE.

THE story of Rip Van Winkle purported to have been written by Diedrich Knickerbocker, who was a humorous invention of Irving's, and whose name was familiar to the public as the author of *A History of New York*. The *History* was published in 1809, but it was ten years more before the first number of *The Sketch Book of Geoffrey Crayon, Gent.*, was published. This number, which contained *Rip Van Winkle*, was, like succeeding numbers, written by Irving in England and sent home to America for publication. He laid the scene of the story in the Kaatskills, but he drew upon his imagination and the reports of others for the scenery, not visiting the spot until 1833. The story is not absolutely new; the fairy tale of *The Sleeping Beauty in the Wood* has the same theme; so has the story of Epimenides of Crete, who lived in the sixth or seventh century before Christ. He was said to have fallen asleep in a cave when a boy, and to have awaked at the end of fifty-seven years, his soul, meanwhile, having been growing in stature. There is the legend also of the Seven Sleepers of Ephesus, Christian martyrs who were walled into a cave to which they had fled for refuge, and there were miraculously preserved for two centuries. Among the stories in which the Harz Mountains of Germany are so prolific is one of Peter Klaus, a goatherd who was accosted one day by a young man who silently beckoned him to follow, and led him to a secluded spot, where he found twelve knights playing, voiceless, at skittles. He saw a can of wine which was very fragrant, and, drinking of it, was thrown into a deep sleep, from which he did not wake for twenty years. The story give

incidents of his awaking and of the changes which he found in the village to which he returned. This story, which was published with others in 1800, may very likely have been the immediate suggestion to Irving, who has taken nearly the same framework. The humorous additions which he has made, and the grace with which he has invested the tale, have caused his story to supplant earlier ones in the popular mind, so that Rip Van Winkle has passed into familiar speech, and allusions to him are clearly understood by thousands who have never read Irving's story. The recent dramatizing of the story, though following the outline only, has done much to fix the conception of the character. The story appeals very directly to a common sentiment of curiosity as to the future, which is not far removed from what some have regarded as an instinct of the human mind pointing to personal immortality. The name Van Winkle was happily chosen by Irving, but not invented by him. The printer of the *Sketch Book*, for one, bore the name. The name Knickerbocker, also, is among the Dutch names, but Irving's use of it has made it representative. In *The Author's Apology*, which he prefixed to a new edition of the *History of New York*, he says: "I find its very name become a 'household word,' and used to give the home stamp to everything recommended for popular acceptation, such as Knickerbocker societies; Knickerbocker insurance companies; Knickerbocker steamboats; Knickerbocker omnibuses, Knickerbocker bread, and Knickerbocker ice; and . . . New Yorkers of Dutch descent priding themselves upon being 'genuine Knickerbockers.'"

RIP VAN WINKLE.

A POSTHUMOUS WRITING OF DIEDRICH KNICKERBOCKER.

> By Woden, God of Saxons,
> From whence comes Wensday, that is Wodensday.
> Truth is a thing that ever I will keep
> Unto thylke day in which I creep into
> My sepulchre. CARTWRIGHT.[1]

THE following tale was found among the papers of the late Diedrich Knickerbocker, an old gentleman of New York, who was very curious in the Dutch history of the province, and the manners of the descendants from its primitive settlers. His historical researches, however, did not lie so much among books as among men; for the former are lamentably scanty on his favorite topics; whereas he found the old burghers, and still more their wives, rich in that legendary lore so invaluable to true history. Whenever, therefore, he happened upon a genuine Dutch family, snugly shut up in its low-roofed farmhouse under a spreading sycamore, he looked upon it as a little clasped volume of black-letter, and studied it with the zeal of a book-worm.

The result of all these researches was a history of the province during the reign of the Dutch governors, which he published some years since. There have been various opinions as to the literary character of his work, and, to tell the truth, it is not a whit better than it should be. Its chief merit is its scrupulous accuracy, which indeed was a little questioned on its first appearance, but has since been completely established; and it is now admitted into all historical collections, as a book of unquestionable authority.

The old gentleman died shortly after the publication of his work, and now that he is dead and gone, it cannot do much harm

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[1] William Cartwright, 1611–1643, was a friend and disciple of Ben Jonson.

to his memory[1] to say that his time might have been much better employed in weightier labors. He, however, was apt to ride his hobby his own way; and though it did now and then kick up the dust a little in the eyes of his neighbors, and grieve the spirit of some friends, for whom he felt the truest deference and affection; yet his errors and follies are remembered "more in sorrow than in anger," and it begins to be suspected that he never intended to injure or offend. But however his memory may be appreciated by critics, it is still held dear by many folk, whose good opinion is worth having; particularly by certain biscuit-bakers, who have gone so far as to imprint his likeness on their new-year cakes;[2] and have thus given him a chance for immortality, almost equal to the being stamped on a Waterloo Medal, or a Queen Anne's Farthing.[3]

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[1] *The History of New York* had given offence to many old New Yorkers because of its saucy treatment of names which were held in veneration as those of founders of families, and its general burlesque of Dutch character. Among the critics was a warm friend of Irving, Gulian C. Verplanck, who in a discourse before the New York Historical Society plainly said: "It is painful to see a mind, as admirable for its exquisite perception of the beautiful as it is for its quick sense of the ridiculous, wasting the richness of its fancy on an ungrateful theme, and its exuberant humor in a coarse caricature." Irving took the censure good-naturedly, and as he read Verplanck's words just as he was finishing the story of *Rip Van Winkle*, he gave them this playful notice in the introduction.

[2] An oblong seed-cake, still made in New York at New Year's time, and of Dutch origin.

[3] There was a popular story that only three farthings were struck in Queen Anne's reign; that two were in public keeping, and that the third was no one knew where, but that its lucky finder would be able to hold it at an enormous price. As a matter of fact there were eight coinings of farthings in the reign of Queen Anne, and numismatists do not set a high value on the piece.

WHOEVER has made a voyage up the Hudson must remember the Kaatskill Mountains. They are a dismembered branch of the great Appalachian family, and are seen away to the west of the river, swelling up to a noble height, and lording it over the surrounding country. Every change of season, every change of weather, indeed, every hour of the day, produces some change in the magical hues and shapes of these mountains, and they are regarded by all the good wives, far and near, as perfect barometers. When the weather is fair and settled, they are clothed in blue and purple, and print their bold outlines on the clear evening sky; but sometimes when the rest of the landscape is cloudless they will gather a hood of gray vapors about their summits, which, in the last rays of the setting sun, will glow and light up like a crown of glory.

At the foot of these fairy[1] mountains, the voyager may have descried the light smoke curling up from a village, whose shingle-roofs gleam among the trees, just where the blue tints of the upland melt away into the fresh green of the nearer landscape. It is a little village of great antiquity, having been founded by some of the Dutch colonists in the early time of the province, just about the beginning of the government of the good Peter Stuyvesant,[2] (may he rest in peace!) and there were some of the houses of the original settlers standing within a few years, built of small yellow

[1] A light touch to help the reader into a proper spirit for receiving the tale.

[2] Stuyvesant was governor of New Netherlands from 1647 to 1664. He plays an important part in *Knickerbocker's History of New York*, as he did in actual life. Until quite recently a pear tree was shown on the Bowery, said to have been planted by him.

bricks brought from Holland, having latticed windows and gable fronts, surmounted with weathercocks.

In that same village, and in one of these very houses (which, to tell the precise truth, was sadly time-worn and weather-beaten), there lived many years since, while the country was yet a province of Great Britain, a simple, good-natured fellow, of the name of Rip Van Winkle. He was a descendant of the Van Winkles who figured so gallantly in the chivalrous days of Peter Stuyvesant, and accompanied him to the siege of Fort Christina.[1] He inherited, however, but little of the martial character of his ancestors. I have observed that he was a simple, good-natured man; he was, moreover, a kind neighbor, and an obedient henpecked husband. Indeed, to the latter circumstance might be owing that meekness of spirit which gained him such universal popularity; for those men are most apt to be obsequious and conciliating abroad, who are under the discipline of shrews at home. Their tempers, doubtless, are rendered pliant and malleable in the fiery furnace of domestic tribulation; and a curtain lecture is worth all the sermons in the world for teaching the virtues of patience and long-suffering. A termagant wife may, therefore, in some respects be considered a tolerable blessing, and if so, Rip Van Winkle was thrice blessed.

Certain it is, that he was a great favorite among all the good wives of the village, who, as usual with the amiable sex, took his part in all family squabbles; and never failed, whenever they talked those matters

[1] The Van Winkles appear in the illustrious catalogue of heroes who accompanied Stuyvesant to Fort Christina, and were

"Brimful of wrath and cabbage."

See *History of New York*, book VI. chap. viii.

over in their evening gossipings, to lay all the blame on Dame Van Winkle. The children of the village, too, would shout with joy whenever he approached. He assisted at their sports, made their playthings, taught them to fly kites and shoot marbles, and told them long stories of ghosts, witches, and Indians. Whenever he went dodging about the village, he was surrounded by a troop of them, hanging on his skirts, clambering on his back, and playing a thousand tricks on him with impunity; and not a dog would bark at him throughout the neighborhood.

The great error in Rip's composition was an insuperable aversion to all kinds of profitable labor. It could not be from the want of assiduity or perseverance; for he would sit on a wet rock, with a rod as long and heavy as a Tartar's lance, and fish all day without a murmur, even though he should not be encouraged by a single nibble. He would carry a fowling-piece on his shoulder for hours together, trudging through woods and swamps, and up hill and down dale, to shoot a few squirrels or wild pigeons. He would never refuse to assist a neighbor, even in the roughest toil, and was a foremost man at all country frolics for husking Indian corn, or building stone-fences; the women of the village, too, used to employ him to run their errands, and to do such little odd jobs as their less obliging husbands would not do for them. In a word, Rip was ready to attend to anybody's business but his own; but as to doing family duty, and keeping his farm in order, he found it impossible.

In fact, he declared it was of no use to work on his farm; it was the most pestilent little piece of ground in the whole country; everything about it went wrong

and would go wrong, in spite of him. His fences were continually falling to pieces; his cow would either go astray or get among the cabbages; weeds were sure to grow quicker in his fields than anywhere else; the rain always made a point of setting in just as he had some out-door work to do; so that though his patrimonial estate had dwindled away under his management, acre by acre, until there was little more left than a mere patch of Indian corn and potatoes, yet it was the worst-conditioned farm in the neighborhood.

His children, too, were as ragged and wild as if they belonged to nobody. His son Rip, an urchin begotten in his own likeness, promised to inherit the habits, with the old clothes of his father. He was generally seen trooping like a colt at his mother's heels, equipped in a pair of his father's cast-off galligaskins, which he had much ado to hold up with one hand, as a fine lady does her train in bad weather.

Rip Van Winkle, however, was one of those happy mortals, of foolish, well-oiled dispositions, who take the world easy, eat white bread or brown, whichever can be got with least thought or trouble, and would rather starve on a penny than work for a pound. If left to himself, he would have whistled life away in perfect contentment; but his wife kept continually dinning in his ears about his idleness, his carelessness, and the ruin he was bringing on his family. Morning, noon, and night her tongue was incessantly going, and everything he said or did was sure to produce a torrent of household eloquence. Rip had but one way of replying to all lectures of the kind, and that, by frequent use, had grown into a habit. He shrugged his shoulders, shook his head, cast up his eyes, but said nothing. This, however, always provoked a fresh volley

from his wife; so that he was fain to draw off his forces, and take to the outside of the house — the only side which, in truth, belongs to a henpecked husband.

Rip's sole domestic adherent was his dog Wolf, who was as much henpecked as his master; for Dame Van Winkle regarded them as companions in idleness, and even looked upon Wolf with an evil eye, as the cause of his master's going so often astray. True it is, in all points of spirit befitting an honorable dog, he was as courageous an animal as ever scoured the woods — but what courage can withstand the ever-during and all-besetting terrors of a woman's tongue? The moment Wolf entered the house his crest fell, his tail drooped to the ground, or curled between his legs, he sneaked about with a gallows air, casting many a sidelong glance at Dame Van Winkle, and at the least flourish of a broomstick or ladle he would fly to the door with yelping precipitation.

Times grew worse and worse with Rip Van Winkle as years of matrimony rolled on; a tart temper never mellows with age, and a sharp tongue is the only edged tool that grows keener with constant use. For a long while he used to console himself, when driven from home, by frequenting a kind of perpetual club of the sages, philosophers, and other idle personages of the village; which held its sessions on a bench before a small inn, designated by a rubicund portrait of His Majesty George the Third. Here they used to sit in the shade through a long lazy summer's day, talking listlessly over village gossip, or telling endless sleepy stories about nothing. But it would have been worth any statesman's money to have heard the profound discussions that sometimes took place, when by chance an old newspaper fell into their hands from some passing

traveller. How solemnly they would listen to the contents, as drawled out by Derrick Van Bummel, the school-master, a dapper learned little man, who was not to be daunted by the most gigantic word in the dictionary; and how sagely they would deliberate upon public events some months after they had taken place.

The opinions of this junto were completely controlled by Nicholas Vedder, a patriarch of the village, and landlord of the inn, at the door of which he took his seat from morning till night, just moving sufficiently to avoid the sun and keep in the shade of a large tree; so that the neighbors could tell the hour by his movements as accurately as by a sun-dial. It is true he was rarely heard to speak, but smoked his pipe incessantly. His adherents, however (for every great man has his adherents), perfectly understood him, and knew how to gather his opinions. When anything that was read or related displeased him, he was observed to smoke his pipe vehemently, and to send forth short, frequent and angry puffs; but when pleased, he would inhale the smoke slowly and tranquilly, and emit it in light and placid clouds; and sometimes, taking the pipe from his mouth, and letting the fragrant vapor curl about his nose, would gravely nod his head in token of perfect approbation.

From even this stronghold the unlucky Rip was at length routed by his termagant wife, who would suddenly break in upon the tranquillity of the assemblage and call the members all to naught; nor was that august personage, Nicholas Vedder himself, sacred from the daring tongue of this terrible virago, who charged him outright with encouraging her husband in habits of idleness.

Poor Rip was at last reduced almost to despair;

and his only alternative, to escape from the labor of the farm and clamor of his wife, was to take gun in hand and stroll away into the woods. Here he would sometimes seat himself at the foot of a tree, and share the contents of his wallet with Wolf, with whom he sympathized as a fellow-sufferer in persecution. "Poor Wolf," he would say, "thy mistress leads thee a dog's life of it; but never mind, my lad, whilst I live thou shalt never want a friend to stand by thee!" Wolf would wag his tail, look wistfully in his master's face, and if dogs can feel pity I verily believe he reciprocated the sentiment with all his heart.

In a long ramble of the kind on a fine autumnal day, Rip had unconsciously scrambled to one of the highest parts of the Kaatskill Mountains. He was after his favorite sport of squirrel shooting, and the still solitudes had echoed and reëchoed with the reports of his gun. Panting and fatigued, he threw himself, late in the afternoon, on a green knoll, covered with mountain herbage, that crowned the brow of a precipice. From an opening between the trees he could overlook all the lower country for many a mile of rich woodland. He saw at a distance the lordly Hudson, far, far below him, moving on its silent but majestic course, with the reflection of a purple cloud, or the sail of a lagging bark, here and there sleeping on its glassy bosom, and at last losing itself in the blue highlands.

On the other side he looked down into a deep mountain glen, wild, lonely, and shagged, the bottom filled with fragments from the impending cliffs, and scarcely lighted by the reflected rays of the setting sun. For some time Rip lay musing on this scene; evening was gradually advancing; the mountains began to throw

their long blue shadows over the valleys; he saw that it would be dark long before he could reach the village, and he heaved a heavy sigh when he thought of encountering the terrors of Dame Van Winkle.

As he was about to descend, he heard a voice from a distance, hallooing, "Rip Van Winkle! Rip Van Winkle!" He looked round, but could see nothing but a crow winging its solitary flight across the mountain. He thought his fancy must have deceived him, and turned again to descend, when he heard the same cry ring through the still evening air: "Rip Van Winkle! Rip Van Winkle!" — at the same time Wolf bristled up his back, and giving a low growl, skulked to his master's side, looking fearfully down into the glen. Rip now felt a vague apprehension stealing over him; he looked anxiously in the same direction, and perceived a strange figure slowly toiling up the rocks, and bending under the weight of something he carried on his back. He was surprised to see any human being in this lonely and unfrequented place; but supposing it to be some one of the neighborhood in need of his assistance, he hastened down to yield it.

On nearer approach he was still more surprised at the singularity of the stranger's appearance. He was a short, square-built old fellow, with thick bushy hair, and a grizzled beard. His dress was of the antique Dutch fashion: a cloth jerkin strapped round the waist, several pair of breeches, the outer one of ample volume, decorated with rows of buttons down the sides, and bunches at the knees. He bore on his shoulder a stout keg, that seemed full of liquor, and made signs for Rip to approach and assist him with the load. Though rather shy and distrustful of this new acquaintance, Rip complied with his usual alac

rity; and mutually relieving one another, they clambered up a narrow gully, apparently the dry bed of a mountain torrent. As they ascended, Rip every now and then heard long rolling peals like distant thunder, that seemed to issue out of a deep ravine, or rather cleft, between lofty rocks, toward which their rugged path conducted. He paused for a moment, but supposing it to be the muttering of one of those transient thunder-showers which often take place in mountain heights, he proceeded. Passing through the ravine, they came to a hollow, like a small amphitheatre, surrounded by perpendicular precipices, over the brinks of which impending trees shot their branches, so that you only caught glimpses of the azure sky and the bright evening cloud. During the whole time Rip and his companion had labored on in silence; for though the former marvelled greatly what could be the object of carrying a keg of liquor up this wild mountain, yet there was something strange and incomprehensible about the unknown, that inspired awe and checked familiarity.

On entering the amphitheatre, new objects of wonder presented themselves. On a level spot in the centre was a company of odd-looking personages playing at ninepins. They were dressed in a quaint outlandish fashion; some wore short doublets, others jerkins, with long knives in their belts, and most of them had enormous breeches of similar style with that of the guide's. Their visages, too, were peculiar; one had a large beard, broad face, and small piggish eyes; the face of another seemed to consist entirely of nose, and was surmounted by a white sugar-loaf hat, set off with a little red cock's tail. They all had beards, of various shapes and colors. There was one who seemed to be

the commander. He was a stout old gentleman, with a weather-beaten countenance; he wore a laced doublet, broad belt and hanger, high-crowned hat and feather, red stockings, and high-heeled shoes, with roses in them. The whole group reminded Rip of the figures in an old Flemish painting in the parlor of Dominie Van Shaick, the village parson, which had been brought over from Holland at the time of the settlement.

What seemed particularly odd to Rip was, that though these folks were evidently amusing themselves, yet they maintained the gravest faces, the most mysterious silence, and were, withal, the most melancholy party of pleasure he had ever witnessed. Nothing interrupted the stillness of the scene but the noise of the balls, which, whenever they were rolled, echoed along the mountains like rumbling peals of thunder.

As Rip and his companion approached them, they suddenly desisted from their play, and stared at him with such fixed, statue-like gaze, and such strange, uncouth, lack-lustre countenances, that his heart turned within him, and his knees smote together. His companion now emptied the contents of the keg into large flagons, and made signs to him to wait upon the company. He obeyed with fear and trembling; they quaffed the liquor in profound silence, and then returned to their game.

By degrees Rip's awe and apprehension subsided. He even ventured, when no eye was fixed upon him, to taste the beverage, which he found had much of the flavor of excellent Hollands. He was naturally a thirsty soul, and was soon tempted to repeat the draught. One taste provoked another; and he reiterated his visits to the flagon so often that at length his

senses were overpowered, his eyes swam in his head, his head gradually declined, and he fell into a deep sleep.

On waking, he found himself on the green knoll whence he had first seen the old man of the glen. He rubbed his eyes — it was a bright, sunny morning. The birds were hopping and twittering among the bushes, and the eagle was wheeling aloft, and breasting the pure mountain breeze. "Surely," thought Rip, "I have not slept here all night." He recalled the occurrences before he fell asleep. The strange man with a keg of liquor — the mountain ravine — the wild retreat among the rocks — the woe-begone party at nine-pins — the flagon — "Oh! that flagon! that wicked flagon!" thought Rip — "what excuse shall I make to Dame Van Winkle?"

He looked round for his gun, but in place of the clean, well-oiled fowling-piece, he found an old firelock lying by him, the barrel incrusted with rust, the lock falling off, and the stock worm-eaten. He now suspected that the grave roisters of the mountain had put a trick upon him, and, having dosed him with liquor, had robbed him of his gun. Wolf, too, had disappeared, but he might have strayed away after a squirrel or partridge. He whistled after him, and shouted his name, but all in vain; the echoes repeated his whistle and shout, but no dog was to be seen.

He determined to revisit the scene of the last evening's gambol, and if he met with any of the party, to demand his dog and gun. As he rose to walk, he found himself stiff in the joints, and wanting in his usual activity. "These mountain beds do not agree with me," thought Rip, "and if this frolic should lay me up with a fit of the rheumatism, I shall have a

blessed time with Dame Van Winkle." With some difficulty he got down into the glen; he found the gully up which he and his companion had ascended the preceding evening; but to his astonishment a mountain stream was now foaming down it, leaping from rock to rock, and filling the glen with babbling murmurs. He, however, made shift to scramble up its sides, working his toilsome way through thickets of birch, sassafras, and witch-hazel, and sometimes tripped up or entangled by the wild grapevines that twisted their coils or tendrils from tree to tree, and spread a kind of network in his path.

At length he reached to where the ravine had opened through the cliffs to the amphitheatre; but no traces of such opening remained. The rocks presented a high, impenetrable wall, over which the torrent came tumbling in a sheet of feathery foam, and fell into a broad, deep basin, black from the shadows of the surrounding forest. Here, then, poor Rip was brought to a stand. He again called and whistled after his dog; he was only answered by the cawing of a flock of idle crows, sporting high in air about a dry tree that overhung a sunny precipice; and who, secure in their elevation, seemed to look down and scoff at the poor man's perplexities. What was to be done? the morning was passing away, and Rip felt famished for want of his breakfast. He grieved to give up his dog and gun; he dreaded to meet his wife; but it would not do to starve among the mountains. He shook his head, shouldered the rusty firelock, and, with a heart full of trouble and anxiety, turned his steps homeward.

As he approached the village he met a number of people, but none whom he knew, which somewhat sur-

prised him, for he had thought himself acquainted with every one in the country round. Their dress, too, was of a different fashion from that to which he was accustomed. They all stared at him with equal marks of surprise, and whenever they cast their eyes upon him, invariably stroked their chins. The constant recurrence of this gesture induced Rip, involuntarily, to do the same, when, to his astonishment, he found his beard had grown a foot long!

He had now entered the skirts of the village. A troop of strange children ran at his heels, hooting after him, and pointing at his gray beard. The dogs, too, not one of which he recognized for an old acquaintance, barked at him as he passed. The very village was altered; it was larger and more populous. There were rows of houses which he had never seen before, and those which had been his familiar haunts had disappeared. Strange names were over the doors — strange faces at the windows, — everything was strange. His mind now misgave him; he began to doubt whether both he and the world around him were not bewitched. Surely this was his native village, which he had left but the day before. There stood the Kaatskill Mountains — there ran the silver Hudson at a distance — there was every hill and dale precisely as it had always been — Rip was sorely perplexed — "That flagon last night," thought he, "has addled my poor head sadly!"

It was with some difficulty that he found the way to his own house, which he approached with silent awe, expecting every moment to hear the shrill voice of Dame Van Winkle. He found the house gone to decay — the roof fallen in, the windows shattered, and the doors off the hinges. A half-starved dog that

looked like Wolf was skulking about it. Rip called him by name, but the cur snarled, showed his teeth, and passed on. This was an unkind cut indeed — "My very dog," sighed poor Rip, "has forgotten me!"

He entered the house, which, to tell the truth, Dame Van Winkle had always kept in neat order. It was empty, forlorn, and apparently abandoned. This desolateness overcame all his connubial fears — he called loudly for his wife and children — the lonely chambers rang for a moment with his voice, and then again all was silence.

He now hurried forth, and hastened to his old resort, the village inn — but it, too, was gone. A large, rickety wooden building stood in its place, with great gaping windows, some of them broken and mended with old hats and petticoats, and over the door was painted, "The Union Hotel, by Jonathan Doolittle." Instead of the great tree that used to shelter the quiet little Dutch inn of yore, there now was reared a tall naked pole, with something on the top that looked like a red night-cap, and from it was fluttering a flag, on which was a singular assemblage of stars and stripes — all this was strange and incomprehensible. He recognized on the sign, however, the ruby face of King George, under which he had smoked so many a peaceful pipe; but even this was singularly metamorphosed. The red coat was changed for one of blue and buff, a sword was held in the hand instead of a sceptre, the head was decorated with a cocked hat, and underneath was painted in large characters, GENERAL WASHINGTON.

There was, as usual, a crowd of folk about the door, but none that Rip recollected. The very character of

the people seemed changed. There was a busy, bustling, disputatious tone about it, instead of the accustomed phlegm and drowsy tranquillity. He looked in vain for the sage Nicholas Vedder, with his broad face, double chin, and fair long pipe, uttering clouds of tobacco-smoke instead of idle speeches; or Van Bummel, the school-master, doling forth the contents of an ancient newspaper. In place of these, a lean, bilious-looking fellow, with his pockets full of handbills, was haranguing vehemently about rights of citizens — elections — members of congress — liberty — Bunker's Hill — heroes of seventy-six — and other words, which were a perfect Babylonish jargon to the bewildered Van Winkle.

The appearance of Rip, with his long grizzled beard, his rusty fowling-piece, his uncouth dress, and an army of women and children at his heels, soon attracted the attention of the tavern-politicians. They crowded round him, eying him from head to foot with great curiosity. The orator bustled up to him, and, drawing him partly aside, inquired "on which side he voted?" Rip started in vacant stupidity. Another short but busy little fellow pulled him by the arm, and, rising on tiptoe, inquired in his ear, "Whether he was Federal or Democrat?" Rip was equally at a loss to comprehend the question; when a knowing, self-important old gentleman, in a sharp cocked hat, made his way through the crowd, putting them to the right and left with his elbows as he passed, and planting himself before Van Winkle, with one arm akimbo, the other resting on his cane, his keen eyes and sharp hat penetrating, as it were, into his very soul, demanded in an austere tone, "what brought him to the election with a gun on his shoulder, and a mob at his

heels, and whether he meant to breed a riot in the village?" — "Alas! gentlemen," cried Rip, somewhat dismayed, "I am a poor quiet man, a native of the place, and a loyal subject of the king, God bless him!"

Here a general shout burst from the bystanders — "A tory! a tory! a spy! a refugee! hustle him! away with him!" It was with great difficulty that the self-important man in the cocked hat restored order; and, having assumed a tenfold austerity of brow, demanded again of the unknown culprit what he came there for, and whom he was seeking? The poor man humbly assured him that he meant no harm, but merely came there in search of some of his neighbors, who used to keep about the tavern.

"Well — who are they? — name them."

Rip bethought himself a moment, and inquired "Where 's Nicholas Vedder?"

There was a silence for a little while, when an old man replied, in a thin, piping voice: "Nicholas Vedder! why, he is dead and gone these eighteen years! There was a wooden tombstone in the churchyard that used to tell all about him, but that 's rotten and gone too."

"Where 's Brom Dutcher?"

"Oh, he went off to the army in the beginning of the war; some say he was killed at the storming of Stony Point[1] — others say he was drowned in a squall at the foot of Antony's Nose.[2] I don't know — he never came back again."

[1] On the Hudson. The place is famous for the daring assault made by Mad Anthony Wayne, July 15, 1779.

[2] A few miles above Stony Point is the promontory of Antony's Nose. If we are to believe Diedrich Knickerbocker, it

"Where 's Van Bummel, the school-master?"

"He went off to the wars too, was a great militia general, and is now in Congress."

Rip's heart died away at hearing of these sad changes in his home and friends, and finding himself thus alone in the world. Every answer puzzled him too, by treating of such enormous lapses of time, and of matters which he could not understand: war — Congress — Stony Point; he had no courage to ask after any more friends, but cried out in despair, "Does nobody here know Rip Van Winkle?"

"Oh, Rip Van Winkle!" exclaimed two or three, "Oh, to be sure! that 's Rip Van Winkle yonder, leaning against the tree."

Rip looked, and beheld a precise counterpart of himself, as he went up the mountain: apparently as lazy, and certainly as ragged. The poor fellow was now completely confounded. He doubted his own identity, and whether he was himself or another man.

was named after Antony Van Corlear, Stuyvesant's trumpeter. "It must be known, then, that the nose of Antony the trumpeter was of a very lusty size, strutting boldly from his countenance like a mountain of Golconda. . . . Now thus it happened, that bright and early in the morning the good Antony, having washed his burly visage, was leaning over the quarter railing of the galley, contemplating it in the glassy wave below. Just at this moment the illustrious sun, breaking in all his splendor from behind a high bluff of the highlands, did dart one of his most potent beams full upon the refulgent nose of the sounder of brass — the reflection of which shot straightway down, hissing hot, into the water and killed a mighty sturgeon that was sporting beside the vessel! . . . When this astonishing miracle came to be made known to Peter Stuyvesant he . . . marvelled exceedingly; and as a monument thereof, he gave the name of *Antony's Nose* to a stout promontory in the neighborhood, and it has continued to be called Antony's Nose ever since that time." *History of New York*, book VI. chap. iv.

In the midst of his bewilderment, the man in the cocked hat demanded who he was, and what was his name?

"God knows," exclaimed he, at his wit's end; "I 'm not myself — I 'm somebody else — that 's me yonder — no — that 's somebody else got into my shoes — I was myself last night, but I fell asleep on the mountain, and they 've changed my gun, and everything's changed, and I 'm changed, and I can't tell what 's my name, or who I am!"

The bystanders began now to look at each other, nod, wink significantly, and tap their fingers against their foreheads. There was a whisper, also, about securing the gun, and keeping the old fellow from doing mischief, at the very suggestion of which the self-important man in the cocked hat retired with some precipitation. At this critical moment a fresh, comely woman pressed through the throng to get a peep at the gray-bearded man. She had a chubby child in her arms, which, frightened at his looks, began to cry. "Hush, Rip," cried she, "hush, you little fool; the old man won't hurt you." The name of the child, the air of the mother, the tone of her voice, all awakened a train of recollections in his mind. "What is your name, my good woman?" asked he.

"Judith Gardenier."

"And your father's name?"

"Ah, poor man, Rip Van Winkle was his name but it 's twenty years since he went away from home with his gun, and never has been heard of since, — his dog came home without him; but whether he shot himself, or was carried away by the Indians, nobody can tell. I was then but a little girl."

Rip had but one question more to ask; and he put it with a faltering voice: —

"Where 's your mother?"

"Oh, she too had died but a short time since; she broke a blood-vessel in a fit of passion at a New England peddler."

There was a drop of comfort at least, in this intelligence. The honest man could contain himself no longer. He caught his daughter and her child in his arms. "I am your father!" cried he — "Young Rip Van Winkle once — old Rip Van Winkle now! Does nobody know poor Rip Van Winkle?"

All stood amazed, until an old woman tottering out from among the crowd, put her hand to her brow, and peering under it in his face for a moment, exclaimed, "Sure enough it is Rip Van Winkle — it is himself! Welcome home again, old neighbor — Why, where have you been these twenty long years?"

Rip's story was soon told, for the whole twenty years had been to him but as one night. The neighbors stared when they heard it; some were seen to wink at each other, and put their tongues in their cheeks; and the self-important man in the cocked hat, who when the alarm was over, had returned to the field, screwed down the corners of his mouth, and shook his head — upon which there was a general shaking of the head throughout the assemblage.

It was determined, however, to take the opinion of old Peter Vanderdonk, who was seen slowly advancing up the road. He was a descendant of the historian of that name,[1] who wrote one of the earliest accounts of the province. Peter was the most ancient inhabitant of the village, and well versed in all the wonderful events and traditions of the neighborhood. He recollected Rip at once, and corroborated his story

[1] Adrian Vanderdonk

kill, but they say Hendrick Hudson and his crew are at their game of ninepins; and it is a common wish of all henpecked husbands in the neighborhood, when life hangs heavy on their hands, that they might have a quieting draught out of Rip Van Winkle's flagon.

NOTE.

The foregoing Tale, one would suspect, had been suggested to Mr. Knickerbocker by a little German superstition about the Emperor Frederick *der Rothbart*,[1] and the Kypphaüser mountain; the subjoined note, however, which he had appended to the tale, shows that it is an absolute fact, narrated with his usual fidelity.

"The story of Rip Van Winkle may seem incredible to many, but nevertheless I give it my full belief, for I know the vicinity of our old Dutch settlements to have been very subject to marvellous events and appearances. Indeed, I have heard many stranger stories than this, in the villages along the Hudson; all of which were too well authenticated to admit of a doubt. I have even talked with Rip Van Winkle myself, who, when last I saw him, was a very old venerable man, and so perfectly rational and consistent on every other point, that I think no conscientious person could refuse to take this into the bargain; nay, I have seen a certificate on the subject taken before a country justice and signed with a cross, in the justice's own handwriting. The story therefore, is beyond the possibility of doubt.

"D. K."

POSTSCRIPT.

The following are travelling notes from a memorandum-book of Mr. Knickerbocker:—

The Kaatsberg, or Catskill Mountains, have always been a region full of fable. The Indians considered them the abode of spirits, who influenced the weather, spreading sunshine or clouds

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over the landscape, and sending good or bad hunting seasons. They were ruled by an old squaw spirit, said to be their mother. She dwelt on the highest peak of the Catskills, and had charge of the doors of day and night to open and shut them at the proper hour. She hung up the new moons in the skies, and cut up the old ones into stars. In times of drought, if properly propitiated, she would spin light summer clouds out of cobwebs and morning dew, and send them off from the crest of the mountain, flake after flake, like flakes of carded cotton, to float in the air; until, dissolved by the heat of the sun, they would fall in gentle showers, causing the grass to spring, the fruits to ripen, and the corn to grow an inch an hour. If displeased, however, she would brew up clouds black as ink, sitting in the midst of them like a bottle-bellied spider in the midst of its web; and when these clouds broke, woe betide the valleys!

In old times, say the Indian traditions, there was a kind of Manitou or Spirit, who kept about the wildest recesses of the Catskill Mountains, and took a mischievous pleasure in wreaking all kinds of evils and vexations upon the red men. Sometimes he would assume the form of a bear, a panther, or a deer, lead the bewildered hunter a weary chase through tangled forest and among ragged rocks; and then spring off with a loud ho! ho! leaving him aghast on the brink of a beetling precipice or raging torrent.

The favorite abode of this Manitou is still shown. It is a great rock or cliff on the loneliest part of the mountains, and from the flowering vines which clamber about it, and the wild flowers which abound in its neighborhood, is known by the name of the Garden Rock. Near the foot of it is a small lake, the haunt of the solitary bittern, with water-snakes basking in the sun on the leaves of the pond-lilies which lie on the surface. This place was held in great awe by the Indians, insomuch that the boldest hunter would not pursue his game within its precincts. Once upon a time, however, a hunter, who had lost his way, penetrated to the Garden Rock, where he beheld a number of gourds placed in the crotches of trees. One of these he seized and made off with it, but in the hurry of his retreat he let it fall among the rocks, when a great stream gushed forth, which washed him away and swept him down precipices, where he was dashed to pieces, and the stream made its way to the Hudson, and continues to flow to the present day; being the identical stream known by the name of the Kaaters-kill.

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THE LEGEND OF SLEEPY HOLLOW.

FOUND AMONG THE PAPERS OF THE LATE DIEDRICH KNICKERBOCKER.

A pleasing land of drowsy head it was,
Of dreams that wave before the half-shut eye.
And of gay castles in the clouds that pass,
Forever flushing round a summer sky.
Castle of Indolence.[1]

In the bosom of one of those spacious coves which indent the eastern shore of the Hudson, at that broad expansion of the river denominated by the ancient Dutch navigators the Tappan Zee,[2] and where they always prudently shortened sail and implored the protection of St. Nicholas[3] when they crossed, there lies a small market town or rural port, which by some is called Greensburgh, but which is more generally and

[1] An exquisite poem by James Thomson, an English poet, who lived from 1700 to 1748. In it he describes a beautiful palace with groves and lawns and flowery beds, where everything ministers to the ease and luxury of its lotus-eating inmates. He seems to have gathered his materials from Tasso, an Italian poet of the sixteenth century, and his inspiration from Spenser, an English poet of the same century and the author of *The Faerie Queene*.

[2] The "Mediterranean" of the river, as Irving was pleased to call it, about ten miles long and four wide.

[3] The patron saint of children, also of sailors. Tradition says that he was bishop of Myra in Lydia, and died in 326 A. D. He is revered by the young as the bearer of gifts on Christmas eve. The Dutch know him as Santa Claus (or Klaus). Irving alludes to him frequently in his humorous *History of New York*.

properly known by the name of Tarry Town. This name was given, we are told, in former days, by the good housewives of the adjacent country, from the inveterate propensity of their husbands to linger about the village tavern on market days. Be that as it may, I do not vouch for the fact, but merely advert to it, for the sake of being precise and authentic. Not far from this village, perhaps about two miles, there is a little valley or rather lap of land among high hills, which is one of the quietest places in the whole world. A small brook glides through it, with just murmur enough to lull one to repose; and the occasional whistle of a quail or tapping of a woodpecker is almost the only sound that ever breaks in upon the uniform tranquillity.

I recollect that, when a stripling, my first exploit in squirrel-shooting was in a grove of tall walnut-trees that shades one side of the valley. I had wandered into it at noontime, when all nature is peculiarly quiet, and was startled by the roar of my own gun, as it broke the Sabbath stillness around and was prolonged and reverberated by the angry echoes. If ever I should wish for a retreat[1] whither I might steal from the world and its distractions, and dream quietly away the remnant of a troubled life, I know of none more promising than this little valley.

From the listless repose of the place, and the peculiar character of its inhabitants, who are descendants from the original Dutch settlers, this sequestered glen has long been known by the name of SLEEPY

[1] Irving subsequently bought the little stone cottage where the Van Tassels were said to have lived, enlarged and improved it, and gave it the name of Sunnyside. Here he spent his declining years, thus gratifying the wish implied in the text.

Hollow, and its rustic lads are called the Sleepy Hollow Boys throughout all the neighboring country. A drowsy, dreamy influence seems to hang over the land, and to pervade the very atmosphere. Some say that the place was bewitched by a High German doctor, during the early days of the settlement; others, that an old Indian chief, the prophet or wizard of his tribe, held his powwows there before the country was discovered by Master Hendrick Hudson.[1] Certain it is, the place still continues under the sway of some witching power, that holds a spell over the minds of the good people, causing them to walk in a continual reverie. They are given to all kinds of marvelous beliefs; are subject to trances and visions, and frequently see strange sights, and hear music and voices in the air. The whole neighborhood abounds with local tales, haunted spots, and twilight superstitions; stars shoot and meteors glare oftener across the valley than in any other part of the country, and the night-mare, with her whole ninefold,[2] seems to make it the favorite scene of her gambols.

The dominant spirit, however, that haunts this enchanted region, and seems to be commander-in-chief of all the powers of the air, is the apparition of a figure on horseback, without a head. It is said by some to be the ghost of a Hessian trooper, whose head had been carried away by a cannon-ball, in some nameless battle during the Revolutionary War, and who is ever

[1] More commonly known as Henry Hudson. He was an eminent English navigator, who, while seeking a northwest passage to India, discovered the river and the bay that bears his name, the former in 1609 and the latter in 1610. In 1611 a mutinous crew forced him and eight men into a small boat and abandoned them to their fate. They were never heard of afterwards.

[2] "He met the night-mare and her nine-fold." — *King Lear.*

and anon seen by the country folk hurrying along in the gloom of night, as if on the wings of the wind. His haunts are not confined to the valley, but extend at times to the adjacent roads, and especially to the vicinity of a church[1] at no great distance. Indeed, certain of the most authentic historians of those parts, who have been careful in collecting and collating the floating facts concerning this spectre, allege that the body of the trooper having been buried in the churchyard, the ghost rides forth to the scene of battle in nightly quest of his head, and that the rushing speed with which he sometimes passes along the Hollow, like a midnight blast, is owing to his being belated, and in a hurry to get back to the churchyard before daybreak.

Such is the general purport of this legendary superstition, which has furnished materials for many a wild story in that region of shadows; and the spectre is known at all the country firesides, by the name of the Headless Horseman of Sleepy Hollow.

It is remarkable that the visionary propensity I have mentioned is not confined to the native inhabitants of the valley, but is unconsciously imbibed by every one who resides there for a time. However wide awake they may have been before they entered that sleepy region, they are sure, in a little time, to inhale the witching influence of the air, and begin to grow imaginative, to dream dreams, and see apparitions.

I mention this peaceful spot with all possible laud; for it is in such little retired Dutch valleys, found here and there embosomed in the great State of New York, that population, manners, and customs remain

[1] This little Dutch church, which was built in 1699, is said to be still standing

fixed, while the great torrent of migration and improvement, which is making such incessant changes in other parts of this restless country, sweeps by them unobserved. They are like those little nooks of still water, which border a rapid stream, where we may see the straw and bubble riding quietly at anchor, or slowly revolving in their mimic harbor, undisturbed by the rush of the passing current. Though many years have elapsed since I trod the drowsy shades of Sleepy Hollow, yet I question whether I should not still find the same trees and the same families vegetating in its sheltered bosom.

In this by-place of nature there abode, in a remote period of American history, that is to say, some thirty years since, a worthy wight of the name of Ichabod Crane, who sojourned, or, as he expressed it, "tarried," in Sleepy Hollow, for the purpose of instructing the children of the vicinity. He was a native of Connecticut, a State which supplies the Union with pioneers for the mind as well as for the forest, and sends forth yearly its legions of frontier woodmen and country schoolmasters. The cognomen of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weathercock perched upon his spindle neck to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon the earth, or some scarecrow eloped from a cornfield.

His schoolhouse was a low building of one large room, rudely constructed of logs; the windows partly glazed, and partly patched with leaves of old copy-books. It was most ingeniously secured at vacant hours, by a withe twisted in the handle of the door, and stakes set against the window shutters: so that though a thief might get in with perfect ease, he would find some embarrassment in getting out, — an idea most probably borrowed by the architect, Yost Van Houten, from the mystery of an eelpot.[1] The schoolhouse stood in a rather lonely but pleasant situation, just at the foot of a woody hill, with a brook running close by, and a formidable birch-tree growing at one end of it. From hence the low murmur of his pupils' voices, conning over their lessons, might be heard in a drowsy summer's day, like the hum of a beehive; interrupted now and then by the authoritative voice of the master, in the tone of menace or command; or, peradventure, by the appalling sound of the birch, as he urged some tardy loiterer along the flowery path of knowledge. Truth to say, he was a conscientious man, and ever bore in mind the golden maxim, "Spare the rod and spoil the child."[2] Ichabod Crane's scholars certainly were not spoiled.

I would not have it imagined, however, that he was one of those cruel potentates of the school who joy in the smart of their subjects; on the contrary, he administered justice with discrimination rather than

[1] A trap for catching eels, its funnel-shaped aperture favoring their entrance but thwarting their escape.

[2] The thought, but not the wording, is from the Bible, as the following quotations show: —

"He that spareth his rod hateth his son." — Prov. xiii. 24.

"Love *is* a boy by poets styl'd;
Then spare the rod and spoil the child." — Butler's *Hudibras*

severity; taking the burden off the backs of the weak, and laying it on those of the strong. Your mere puny stripling, that winced at the least flourish of the rod, was passed by with indulgence; but the claims of justice were satisfied by inflicting a double portion on some little tough, wrong-headed, broad skirted Dutch urchin, who sulked and swelled and grew dogged and sullen beneath the birch. All this he called "doing his duty by their parents;" and he never inflicted a chastisement without following it by the assurance, so consolatory to the smarting urchin, that "he would remember it and thank him for it the longest day he had to live."

When school hours were over, he was even the companion and playmate of the larger boys; and on holiday afternoons would convoy some of the smaller ones home, who happened to have pretty sisters, or good housewives for mothers, noted for the comforts of the cupboard. Indeed, it behooved him to keep on good terms with his pupils. The revenue arising from his school was small, and would have been scarcely sufficient to furnish him with daily bread, for he was a huge feeder, and, though lank, had the dilating powers of an anaconda; but to help out his maintenance, he was, according to country custom in those parts, boarded and lodged at the houses of the farmers whose children he instructed. With these he lived successively a week at a time, thus going the rounds of the neighborhood, with all his worldly effects tied up in a cotton handkerchief.

That all this might not be too onerous on the purses of his rustic patrons, who are apt to consider the costs of schooling a grievous burden, and schoolmasters as mere drones, he had various ways of rendering him-

self both useful and agreeable. He assisted the farmers occasionally in the lighter labors of their farms, helped to make hay, mended the fences, took the horses to water, drove the cows from pasture, and cut wood for the winter fire. He laid aside, too, all the dominant dignity and absolute sway with which he lorded it in his little empire, the school, and became wonderfully gentle and ingratiating. He found favor in the eyes of the mothers by petting the children, particularly the youngest; and like the lion bold, which whilom so magnanimously the lamb did hold,[1] he would sit with a child on one knee, and rock a cradle with his foot for whole hours together.

In addition to his other vocations, he was the singing-master of the neighborhood, and picked up many bright shillings by instructing the young folks in psalmody. It was a matter of no little vanity to him on Sundays, to take his station in front of the church gallery, with a band of chosen singers; where, in his own mind, he completely carried away the palm from the parson. Certain it is, his voice resounded far above all the rest of the congregation; and there are peculiar quavers still to be heard in that church, and which may even be heard half a mile off, quite to the opposite side of the mill-pond, on a still Sunday morning, which are said to be legitimately descended

[1] In the *New England Primer*, almost the only juvenile book in the early schools of this country, occurs the following rude couplet: —

"The Lion bold
The Lamb doth hold."

A coarse woodcut, representing a lion with his paw resting lovingly (!) on a lamb, accompanies the rhymes; and the main object seems to be to impress indelibly on the learner's mind the letter L.

from the nose of Ichabod Crane. Thus, by divers little makeshifts, in that ingenious way which is commonly denominated "by hook and by crook," the worthy pedagogue got on tolerably enough, and was thought, by all who understood nothing of the labor of headwork, to have a wonderfully easy life of it.

The schoolmaster is generally a man of some importance in the female circle of a rural neighborhood; being considered a kind of idle, gentlemanlike personage, of vastly superior taste and accomplishments to the rough country swains, and, indeed, inferior in learning only to the parson. His appearance, therefore, is apt to occasion some little stir at the tea-table of a farmhouse, and the addition of a supernumerary dish of cakes or sweetmeats, or, peradventure, the parade of a silver teapot. Our man of letters, therefore, was peculiarly happy in the smiles of all the country damsels. How he would figure among them in the churchyard, between services on Sundays! gathering grapes for them from the wild vines that overran the surrounding trees; reciting for their amusement all the epitaphs on the tombstones; or sauntering, with a whole bevy of them, along the banks of the adjacent mill-pond; while the more bashful country bumpkins hung sheepishly back, envying his superior elegance and address.

From his half-itinerant life, also, he was a kind of traveling gazette, carrying the whole budget of local gossip from house to house, so that his appearance was always greeted with satisfaction. He was, moreover, esteemed by the women as a man of great erudition, for he had read several books quite through, and was a perfect master of Cotton Mather's[1] "History of

[1] Cotton Mather was a New England clergyman, son of

New England Witchcraft," in which, by the way, he most firmly and potently believed.

He was, in fact, an odd mixture of small shrewdness and simple credulity. His appetite for the marvelous, and his powers of digesting it, were equally extraordinary; and both had been increased by his residence in this spell-bound region. No tale was too gross or monstrous for his capacious swallow. It was often his delight, after his school was dismissed in the afternoon, to stretch himself on the rich bed of clover bordering the little brook that whimpered by his school-house, and there con over old Mather's direful tales, until the gathering dusk of evening made the printed page a mere mist before his eyes. Then, as he wended his way by swamp and stream and awful woodland, to the farmhouse where he happened to be quartered, every sound of nature, at that witching hour, fluttered his excited imagination, — the moan of the whip-poor-will from the hillside, the boding cry of the tree toad, that harbinger of storm, the dreary hooting of the screech owl, to the sudden rustling in the thicket of birds frightened from their roost. The fireflies, too, which sparkled most vividly in the darkest places, now and then startled him, as one of uncommon brightness would stream across his path; and if, by chance, a huge blockhead of a beetle came winging his blundering flight against him, the poor varlet was ready to give up the ghost, with the idea

Increase Mather and grandson of John Cotton. He was born in Boston in 1663, graduated at Harvard College in 1684, and ordained minister in Boston the same year. He was a diligent and prolific student, his various publications numbering nearly four hundred. Like most persons of his time, he believed in the existence of witches, and thought he was doing God's service in hunting them down He died in 1728.

that he was struck with a witch's token. His only resource on such occasions, either to drown thought or drive away evil spirits, was to sing psalm tunes; and the good people of Sleepy Hollow, as they sat by their doors of an evening, were often filled with awe at hearing his nasal melody, "in linkëd sweetness long drawn out,"[1] floating from the distant hill, or along the dusky road.

Another of his sources of fearful pleasure was to pass long winter evenings with the old Dutch wives, as they sat spinning by the fire, with a row of apples roasting and spluttering along the hearth, and listen to their marvelous tales of ghosts and goblins, and haunted fields, and haunted brooks, and haunted bridges, and haunted houses, and particularly of the headless horseman, or Galloping Hessian of the Hollow, as they sometimes called him. He would delight them equally by his anecdotes of witchcraft, and of the direful omens and portentous sights and sounds in the air, which prevailed in the earlier times of Connecticut; and would frighten them woefully with speculations upon comets and shooting stars; and with the alarming fact that the world did absolutely turn round, and that they were half the time topsy-turvy!

But if there was a pleasure in all this, while snugly cuddling in the chimney corner of a chamber that was all of a ruddy glow from the crackling wood fire, and where, of course, no spectre dared to show its face, it was dearly purchased by the terrors of his subsequent walk homewards. What fearful shapes and shadows beset his path, amidst the dim and ghastly glare of a snowy night! With what wistful look did he eye every trembling ray of light streaming across the

[1] From Milton's *L'Allegro*.

waste fields from some distant window! How often was he appalled by some shrub covered with snow, which, like a sheeted spectre, beset his very path! How often did he shrink with curdling awe at the sound of his own steps on the frosty crust beneath his feet; and dread to look over his shoulder, lest he should behold some uncouth being tramping close behind him! and how often was he thrown into complete dismay by some rushing blast, howling among the trees, in the idea that it was the Galloping Hessian on one of his nightly scourings!

All these, however, were mere terrors of the night, phantoms of the mind that walk in darkness; and though he had seen many spectres in his time, and been more than once beset by Satan [1] in divers shapes, in his lonely perambulations, yet daylight put an end to all these evils; and he would have passed a pleasant life of it, in spite of the Devil and all his works, if his path had not been crossed by a being that causes more perplexity to mortal man than ghosts, goblins, and the whole race of witches put together, and that was — a woman.

Among the musical disciples who assembled, one evening in each week, to receive his instructions in psalmody, was Katrina Van Tassel, the daughter and only child of a substantial Dutch farmer. She was a blooming lass of fresh eighteen; plump as a partridge; ripe and melting and rosy-cheeked as one of her father's peaches, and universally famed, not merely for her beauty, but her vast expectations. She was withal a little of a coquette, as might be perceived even in

[1] An allusion to the old and widespread belief that ghosts, goblins, and witches were the obedient subjects and emissaries of the Evil One.

her dress, which was a mixture of ancient and modern fashions, as most suited to set off her charms. She wore the ornaments of pure yellow gold, which her great-great-grandmother had brought over from Saardam;[1] the tempting stomacher of the olden time, and withal a provokingly short petticoat, to display the prettiest foot and ankle in the country round.

Ichabod Crane had a soft and foolish heart towards the sex; and it is not to be wondered at, that so tempting a morsel soon found favor in his eyes, more especially after he had visited her in her paternal mansion. Old Baltus Van Tassel was a perfect picture of a thriving, contented, liberal-hearted farmer. He seldom, it is true, sent either his eyes or his thoughts beyond the boundaries of his own farm; but within those everything was snug, happy and well-conditioned. He was satisfied with his wealth, but not proud of it; and piqued himself upon the hearty abundance, rather than the style in which he lived. His stronghold was situated on the banks of the Hudson, in one of those green, sheltered, fertile nooks in which the Dutch farmers are so fond of nestling. A great elm tree spread its broad branches over it, at the foot of which bubbled up a spring of the softest and sweetest water, in a little well formed of a barrel; and then stole sparkling away through the grass, to a neighboring brook, that babbled along among alders and dwarf willows. Hard by the farmhouse was a vast barn, that might have served for a church: every window and crevice of which seemed bursting

[1] Also known as Zaandam, a town of Holland about five miles from Amsterdam, historically famous as the place where Peter the Great of Russia worked as a shipwright and learned how to build ships.

forth with the treasures of the farm; the flail was busily resounding within it from morning to night; swallows and martins skimmed twittering about the eaves; and rows of pigeons, some with one eye turned up, as if watching the weather, some with their heads under their wings or buried in their bosoms, and others swelling, and cooing, and bowing about their dames, were enjoying the sunshine on the roof. Sleek unwieldy porkers were grunting in the repose and abundance of their pens, from whence sallied forth, now and then, troops of sucking pigs, as if to snuff the air. A stately squadron of snowy geese were riding in an adjoining pond, convoying whole fleets of ducks; regiments of turkeys were gobbling through the farmyard, and Guinea fowls fretting about it, like ill-tempered housewives, with their peevish, discontented cry. Before the barn door strutted the gallant cock, that pattern of a husband, a warrior and a fine gentleman, clapping his burnished wings and crowing in the pride and gladness of his heart, — sometimes tearing up the earth with his feet, and then generously calling his ever-hungry family of wives and children to enjoy the rich morsel which he had discovered.

The pedagogue's mouth watered as he looked upon this sumptuous promise of luxurious winter fare. In his devouring mind's eye, he pictured to himself every roasting-pig running about with a pudding in his belly, and an apple in his mouth; the pigeons were snugly put to bed in a comfortable pie, and tucked in with a coverlet of crust; the geese were swimming in their own gravy; and the ducks pairing cosily in dishes, like snug married couples, with a decent competency of onion sauce. In the porkers he saw carved

out the future sleek side of bacon, and juicy relishing ham; not a turkey but he beheld daintily trussed up, with its gizzard under its wing, and, peradventure, a necklace of savory sausages; and even bright chanticleer himself lay sprawling on his back, in a side dish, with uplifted claws, as if craving that quarter which his chivalrous spirit disdained to ask while living.

As the enraptured Ichabod fancied all this, and as he rolled his great green eyes over the fat meadow lands, the rich fields of wheat, of rye, of buckwheat, and Indian corn, and the orchards burdened with ruddy fruit, which surrounded the warm tenement of Van Tassel, his heart yearned after the damsel who was to inherit these domains, and his imagination expanded with the idea, how they might be readily turned into cash, and the money invested in immense tracts of wild land, and shingle palaces in the wilderness. Nay, his busy fancy already realized his hopes, and presented to him the blooming Katrina, with a whole family of children, mounted on the top of a wagon loaded with household trumpery, with pots and kettles dangling beneath; and he beheld himself bestriding a pacing mare, with a colt at her heels, setting out for Kentucky, Tennessee,[1] — or the Lord knows where!

When he entered the house, the conquest of his heart was complete. It was one of those spacious farmhouses, with high-ridged but lowly sloping roofs, built in the style handed down from the first Dutch settlers; the low projecting eaves forming a piazza along the front, capable of being closed up in bad

[1] At the time the *Sketch Book*, which contains the *Legend of Sleepy Hollow*, was published (1819), the far West that emigrants made their goal was east of the Mississippi.

weather. Under this were hung flails, harness, various utensils of husbandry, and nets for fishing in the neighboring river. Benches were built along the sides for summer use; and a great spinning-wheel at one end, and a churn at the other, showed the various uses to which this important porch might be devoted. From this piazza the wondering Ichabod entered the hall, which formed the centre of the mansion, and the place of usual residence. Here rows of resplendent pewter, ranged on a long dresser, dazzled his eyes. In one corner stood a huge bag of wool, ready to be spun; in another, a quantity of linsey-woolsey just from the loom; ears of Indian corn, and strings of dried apples and peaches, hung in gay festoons along the walls, mingled with the gaud of red peppers; and a door left ajar gave him a peep into the best parlor, where the claw-footed chairs and dark mahogany tables shone like mirrors; andirons, with their accompanying shovel and tongs, glistened from their covert of asparagus tops; mock-oranges and conch-shells decorated the mantelpiece; strings of various-colored birds' eggs were suspended above it; a great ostrich egg was hung from the centre of the room, and a corner cupboard, knowingly left open, displayed immense treasures of old silver and well-mended china.

From the moment Ichabod laid his eyes upon these regions of delight, the peace of his mind was at an end, and his only study was how to gain the affections of the peerless daughter of Van Tassel. In this enterprise, however, he had more real difficulties than generally fell to the lot of a knight-errant of yore,[1] who seldom

[1] A good type of the hero Irving had in mind may be found in Don Quixote, the wandering knight whom Spanish Cervantes immortalized in his inimitable *Don Quixote de la Mancha* (1605).

had anything but giants, enchanters, fiery dragons, and such like easily conquered adversaries, to contend with; and had to make his way merely through gates of iron and brass, and walls of adamant to the castle keep, where the lady of his heart was confined; all which he achieved as easily as a man would carve his way to the centre of a Christmas pie; and then the lady gave him her hand as a matter of course. Ichabod, on the contrary, had to win his way to the heart of a country coquette, beset with a labyrinth of whims and caprices, which were forever presenting new difficulties and impediments; and he had to encounter a host of fearful adversaries of real flesh and blood, the numerous rustic admirers, who beset every portal to her heart, keeping a watchful and angry eye upon each other, but ready to fly out in the common cause against any new competitor.

Among these, the most formidable was a burly, roaring, roystering blade, of the name of Abraham, or, according to the Dutch abbreviation, Brom Van Brunt, the hero of the country round, which rang with his feats of strength and hardihood. He was broad-shouldered and double-jointed, with short curly black hair, and a bluff but not unpleasant countenance, having a mingled air of fun and arrogance. From his Herculean frame and great powers of limb, he had received the nickname of Brom Bones, by which he was universally known. He was famed for great knowledge and skill in horsemanship, being as dexterous on horseback as a Tartar. He was foremost at all races and cock-fights; and, with the ascendancy which bodily strength always acquires in rustic life, was the umpire in all disputes, setting his hat on one side, and giving his decisions with an air and tone that

admitted of no gainsay or appeal. He was always ready for either a fight or a frolic ; but had more mischief than ill-will in his composition ; and with all his overbearing roughness, there was a strong dash of waggish good humor at bottom. He had three or four boon companions, who regarded him as their model, and at the head of whom he scoured the country, attending every scene of feud or merriment for miles round. In cold weather he was distinguished by a fur cap, surmounted with a flaunting fox's tail; and when the folks at a country gathering descried this well-known crest at a distance, whisking about among a squad of hard riders, they always stood by for a squall. Sometimes his crew would be heard dashing along past the farmhouses at midnight, with whoop and halloo, like a troop of Don Cossacks ; [1] and the old dames, startled out of their sleep, would listen for a moment till the hurry-scurry had clattered by, and then exclaim, " Ay, there goes Brom Bones and his gang ! " The neighbors looked upon him with a mixture of awe, admiration, and good-will ; and, when any madcap prank or rustic brawl occurred in the vicinity, always shook their heads, and warranted Brom Bones was at the bottom of it.

This rantipole hero had for some time singled out the blooming Katrina for the object of his uncouth gallantries, and though his amorous toyings were something like the gentle caresses and endearments of

[1] The Cossacks are restless and warlike Russian tribes, of excellent service to the Russian army as scouts, skirmishers, and irregular cavalry. They are widely distributed over the empire, and are popularly known by their localities as the Cossacks of the river Don, of the Danube, of the Black Sea, of the Caucasus, and so on.

a bear, yet it was whispered that she did not altogether discourage his hopes. Certain it is, his advances were signals for rival candidates to retire, who felt no inclination to cross a lion in his amours; insomuch, that when his horse was seen tied to Van Tassel's paling, on a Sunday night, a sure sign that his master was courting, or, as it is termed, "sparking," within, all other suitors passed by in despair, and carried the war into other quarters.

Such was the formidable rival with whom Ichabod Crane had to contend, and, considering all things, a stouter man than he would have shrunk from the competition, and a wiser man would have despaired. He had, however, a happy mixture of pliability and perseverance in his nature; he was in form and spirit like a supple-jack — yielding, but tough; though he bent, he never broke; and though he bowed beneath the slightest pressure, yet, the moment it was away — jerk! — he was as erect, and carried his head as high as ever.

To have taken the field openly against his rival would have been madness; for he was not a man to be thwarted in his amours, any more than that stormy lover, Achilles.[1] Ichabod, therefore, made his advances in a quiet and gently insinuating manner. Under cover of his character of singing-master, he made frequent visits at the farmhouse; not that he had anything to apprehend from the meddlesome interference of parents, which is so often a stumbling-block in the path of lovers. Balt Van Tassel was an easy,

[1] The most famous warrior of the Trojan War. The *Iliad* of Homer begins with the wrath of Achilles, in the tenth year of the war, because Agamemnon had taken from him Briseïs, a beautiful captive, to whom he was strongly attached.

indulgent soul; he loved his daughter better even than his pipe, and, like a reasonable man and an excellent father, let her have her way in everything. His notable little wife, too, had enough to do to attend to her housekeeping and manage her poultry; for, as she sagely observed, ducks and geese are foolish things, and must be looked after, but girls can take care of themselves. Thus, while the busy dame bustled about the house, or plied her spinning-wheel at one end of the piazza, honest Balt would sit smoking his evening pipe at the other, watching the achievements of a little wooden warrior, who, armed with a sword in each hand, was most valiantly fighting the wind on the pinnacle of the barn. In the mean time, Ichabod would carry on his suit with the daughter by the side of the spring under the great elm, or sauntering along in the twilight, that hour so favorable to the lover's eloquence.

I profess not to know how women's hearts are wooed and won. To me they have always been matters of riddle and admiration. Some seem to have but one vulnerable point, or door of access; while others have a thousand avenues, and may be captured in a thousand different ways. It is a great triumph of skill to gain the former, but a still greater proof of generalship to maintain possession of the latter, for a man must battle for his fortress at every door and window. He who wins a thousand common hearts is therefore entitled to some renown; but he who keeps undisputed sway over the heart of a coquette is indeed a hero. Certain it is, this was not the case with the redoubtable Brom Bones; and from the moment Ichabod Crane made his advances, the interests of the former evidently declined: his horse was no longer

seen tied to the palings on Sunday nights, and a deadly feud gradually arose between him and the preceptor of Sleepy Hollow.

Brom, who had a degree of rough chivalry in his nature, would fain have carried matters to open warfare and have settled their pretensions to the lady, according to the mode of those most concise and simple reasoners, the knights-errant of yore, — by single combat; but Ichabod was too conscious of the superior might of his adversary to enter the lists against him; he had overheard a boast of Bones, that he would "double the schoolmaster up, and lay him on a shelf of his own schoolhouse;" and he was too wary to give him an opportunity. There was something extremely provoking in this obstinately pacific system; it left Brom no alternative but to draw upon the funds of rustic waggery in his disposition, and to play off boorish practical jokes upon his rival. Ichabod became the object of whimsical persecution to Bones and his gang of rough riders. They harried his hitherto peaceful domains, smoked out his singing-school by stopping up the chimney, broke into the schoolhouse at night, in spite of its formidable fastenings of withe and window stakes, and turned everything topsy-turvy, so that the poor schoolmaster began to think all the witches in the country held their meetings there. But what was still more annoying, Brom took all opportunities of turning him into ridicule in presence of his mistress, and had a scoundrel dog whom he taught to whine in the most ridiculous manner, and introduced as a rival of Ichabod's, to instruct her in psalmody.

In this way matters went on for some time, without producing any material effect on the relative situations of the contending powers. On a fine autumnal

afternoon, Ichabod, in pensive mood, sat enthroned on the lofty stool from whence he usually watched all the concerns of his little literary realm. In his hand he swayed a ferule, that sceptre of despotic power; the birch of justice reposed on three nails behind the throne, a constant terror to evil doers; while on the desk before him might be seen sundry contraband articles and prohibited weapons, detected upon the persons of idle urchins, such as half-munched apples, popguns, whirligigs, fly-cages, and whole legions of rampant little paper game-cocks. Apparently there had been some appalling act of justice recently inflicted, for his scholars were all busily intent upon their books, or slyly whispering behind them with one eye kept upon the master; and a kind of buzzing stillness reigned throughout the schoolroom. It was suddenly interrupted by the appearance of a negro in tow-cloth jacket and trowsers, a round-crowned fragment of a hat, like the cap of Mercury, and mounted on the back of a ragged, wild, half-broken colt, which he managed with a rope by way of halter. He came clattering up to the school-door with an invitation to Ichabod to attend a merry-making or "quilting-frolic,"[1] to be held that evening at Mynheer Van Tassel's; and having delivered his message with that air of importance and effort at fine language which a negro is apt to display on petty embassies of the kind, he dashed over the brook, and was seen scampering away up the Hollow, full of the importance and hurry of his mission.

[1] "Now were instituted 'quilting-bees,' and 'husking-bees,' and other rural assemblages, where, under the inspiring influence of the fiddle, toil was enlivened by gayety and followed up by the dance." — Irving's *History of New York*.

All was now bustle and hubbub in the late quiet schoolroom. The scholars were hurried through their lessons without stopping at trifles; those who were nimble skipped over half with impunity, and those who were tardy had a smart application now and then in the rear, to quicken their speed or help them over a tall word. Books were flung aside without being put away on the shelves, inkstands were overturned, benches thrown down, and the whole school was turned loose an hour before the usual time, bursting forth like a legion of young imps, yelping and racketing about the green in joy at their early emancipation.

The gallant Ichabod now spent at least an extra half hour at his toilet, brushing and furbishing up his best, and indeed only suit of rusty black, and arranging his locks by a bit of broken looking-glass that hung up in the schoolhouse. That he might make his appearance before his mistress in the true style of a cavalier, he borrowed a horse from the farmer with whom he was domiciliated, a choleric old Dutchman of the name of Hans Van Ripper, and, thus gallantly mounted, issued forth like a knight-errant in quest of adventures. But it is meet I should, in the true spirit of romantic story, give some account of the looks and equipments of my hero and his steed. The animal he bestrode was a broken-down plow-horse, that had outlived almost everything but its viciousness. He was gaunt and shagged, with a ewe neck, and a head like a hammer; his rusty mane and tail were tangled and knotted with burs; one eye had lost its pupil, and was glaring and spectral, but the other had the gleam of a genuine devil in it. Still he must have had fire and mettle in his day, if we may judge from the name he bore of Gunpowder. He had, in

fact, been a favorite steed of his master's, the choleric Van Ripper, who was a furious rider, and had infused, very probably, some of his own spirit into the animal; for, old and broken-down as he looked, there was more of the lurking devil in him than in any young filly in the country.

Ichabod was a suitable figure for such a steed. He rode with short stirrups, which brought his knees nearly up to the pommel of the saddle; his sharp elbows stuck out like grasshoppers'; he carried his whip perpendicularly in his hand, like a sceptre, and as his horse jogged on, the motion of his arms was not unlike the flapping of a pair of wings. A small wool hat rested on the top of his nose, for so his scanty strip of forehead might be called, and the skirts of his black coat fluttered out almost to the horse's tail. Such was the appearance of Ichabod and his steed as they shambled out of the gate of Hans Van Ripper, and it was altogether such an apparition as is seldom to be met with in broad daylight.

It was, as I have said, a fine autumnal day; the sky was clear and serene, and nature wore that rich and golden livery which we always associate with the idea of abundance. The forests had put on their sober brown and yellow, while some trees of the tenderer kind had been nipped by the frosts into brilliant dyes of orange, purple, and scarlet. Streaming files of wild ducks began to make their appearance high in the air; the bark of the squirrel might be heard from the groves of beech and hickory-nuts, and the pensive whistle of the quail at intervals from the neighboring stubble field.

The small birds were taking their farewell banquets. In the fullness of their revelry, they fluttered,

chirping and frolicking from bush to bush, and tree to tree, capricious from the very profusion and variety around them. There was the honest cockrobin, the favorite game of stripling sportsmen, with its loud querulous note; and the twittering blackbirds flying in sable clouds; and the golden-winged woodpecker, with his crimson crest, his broad black gorget, and splendid plumage; and the cedar-bird, with its red-tipt wings and yellow-tipt tail and its little monteiro[1] cap of feathers; and the blue jay, that noisy coxcomb, in his gay light blue coat and white underclothes, screaming and chattering, nodding and bobbing and bowing, and pretending to be on good terms with every songster of the grove.

As Ichabod jogged slowly on his way, his eye, ever open to every symptom of culinary abundance, ranged with delight over the treasures of jolly autumn. On all sides he beheld vast store of apples: some hanging in oppressive opulence on the trees; some gathered into baskets and barrels for the market; others heaped up in rich piles for the cider-press. Farther on he beheld great fields of Indian corn, with its golden ears peeping from their leafy coverts, and holding out the promise of cakes and hasty-pudding; and the yellow pumpkins lying beneath them, turning up their fair round bellies to the sun, and giving ample prospects of the most luxurious of pies; and anon he passed the fragrant buckwheat fields breathing the odor of the beehive, and as he beheld them, soft anticipations stole over his mind of dainty slap-jacks,

[1] Same as *montero* (mon-tā′-rō), a horseman's or huntsman's cap, having a round crown with flaps which could be drawn down over the sides of the face.

"His hat was like a helmet or Spanish montero." — BACON.

well buttered, and garnished with honey or treacle, by the delicate little dimpled hand of Katrina Van Tassel.

Thus feeding his mind with many sweet thoughts and "sugared suppositions," he journeyed along the sides of a range of hills which look out upon some of the goodliest scenes of the mighty Hudson. The sun gradually wheeled his broad disk down in the west. The wide bosom of the Tappan Zee lay motionless and glassy, excepting that here and there a gentle undulation waved and prolonged the blue shadow of the distant mountain. A few amber clouds floated in the sky, without a breath of air to move them. The horizon was of a fine golden tint, changing gradually into a pure apple green, and from that into the deep blue of the mid-heaven. A slanting ray lingered on the woody crests of the precipices that overhung some parts of the river, giving greater depth to the dark gray and purple of their rocky sides. A sloop was loitering in the distance, dropping slowly down with the tide, her sail hanging uselessly against the mast; and as the reflection of the sky gleamed along the still water, it seemed as if the vessel was suspended in the air.

It was toward evening that Ichabod arrived at the castle of the Heer Van Tassel, which he found thronged with the pride and flower of the adjacent country. Old farmers, a spare leathern-faced race, in homespun coats and breeches, blue stockings, huge shoes, and magnificent pewter buckles. Their brisk, withered little dames, in close crimped caps, long-waisted short-gowns, homespun petticoats, with scissors and pin-cushions, and gay calico pockets hanging on the outside. Buxom lasses, almost as antiquated as their mothers,

excepting where a straw hat, a fine ribbon, or perhaps a white frock, gave symptoms of city innovation. The sons, in short square-skirted coats, with rows of stupendous brass buttons, and their hair generally queued in the fashion of the times, especially if they could procure an eelskin for the purpose, it being esteemed throughout the country as a potent nourisher and strengthener of the hair.

Brom Bones, however, was the hero of the scene, having come to the gathering on his favorite steed Daredevil, a creature, like himself, full of mettle and mischief, and which no one but himself could manage. He was, in fact, noted for preferring vicious animals, given to all kinds of tricks which kept the rider in constant risk of his neck, for he held a tractable, well-broken horse as unworthy of a lad of spirit.

Fain would I pause to dwell upon the world of charms that burst upon the enraptured gaze of my hero, as he entered the state parlor of Van Tassel's mansion. Not those of the bevy of buxom lasses, with their luxurious display of red and white; but the ample charms of a genuine Dutch country tea-table, in the sumptuous time of autumn. Such heaped-up platters of cakes of various and almost indescribable kinds, known only to experienced Dutch housewives! There was the doughty doughnut, the tender oly-koek,[1] and the crisp and crumbling cruller; sweet cakes and short cakes, ginger cakes and honey cakes, and the whole family of cakes. And then there were apple pies, and peach pies, and pumpkin pies; besides slices of ham and smoked beef; and moreover delec-

[1] Pronounced *ō'-li-cook*, from a Dutch word that means *oil-cake*. A cake of dough sweetened and fried in lard, — something like the cruller, but richer and tenderer.

table dishes of preserved plums, and peaches, and pears, and quinces; not to mention broiled shad and roasted chickens; together with bowls of milk and cream, all mingled higgledy-piggledy, pretty much as I have enumerated them, with the motherly teapot sending up its clouds of vapor from the midst — Heaven bless the mark! I want breath and time to discuss this banquet as it deserves, and am too eager to get on with my story. Happily, Ichabod Crane was not in so great a hurry as his historian, but did ample justice to every dainty.

He was a kind and thankful creature, whose heart dilated in proportion as his skin was filled with good cheer, and whose spirits rose with eating, as some men's do with drink. He could not help, too, rolling his large eyes round him as he ate, and chuckling with the possibility that he might one day be lord of all this scene of almost unimaginable luxury and splendor. Then, he thought, how soon he'd turn his back upon the old school-house; snap his fingers in the face of Hans Van Ripper, and every other niggardly patron, and kick any itinerant pedagogue out of doors that should dare to call him comrade!

Old Baltus Van Tassel moved about among his guests with a face dilated with content and good-humor, round and jolly as the harvest moon. His hospitable attentions were brief, but expressive, being confined to a shake of the hand, a slap on the shoulder, a loud laugh, and a pressing invitation to "fall to, and help themselves."

And now the sound of the music from the common room, or hall, summoned to the dance. The musician was an old gray-headed negro, who had been the itinerant orchestra of the neighborhood for more than

half a century. His instrument was as old and battered as himself. The greater part of the time he scraped on two or three strings, accompanying every movement of the bow with a motion of the head; bowing almost to the ground, and stamping with his foot whenever a fresh couple were to start.

Ichabod prided himself upon his dancing as much as upon his vocal powers. Not a limb, not a fibre about him was idle; and to have seen his loosely hung frame in full motion, and clattering about the room, you would have thought St. Vitus himself, that blessed patron of the dance, was figuring before you in person. He was the admiration of all the negroes; who, having gathered, of all ages and sizes, from the farm and the neighborhood, stood forming a pyramid of shining black faces at every door and window; gazing with delight at the scene; rolling their white eye-balls, and showing grinning rows of ivory from ear to ear. How could the flogger of urchins be otherwise than animated and joyous? the lady of his heart was his partner in the dance, and smiling graciously in reply to all his amorous oglings; while Brom Bones, sorely smitten with love and jealousy, sat brooding by himself in one corner.

When the dance was at an end, Ichabod was attracted to a knot of the sager folks, who, with Old Van Tassel, sat smoking at one end of the piazza, gossiping over former times, and drawing out long stories about the war.

This neighborhood, at the time of which I am speaking, was one of those highly favored places which abound with chronicle and great men. The British and American line had run near it during the war; it had, therefore, been the scene of marauding,

and infested with refugees, cow-boys, and all kinds of border chivalry. Just sufficient time had elapsed to enable each story-teller to dress up his tale with a little becoming fiction, and, in the indistinctness of his recollection, to make himself the hero of every exploit.

There was the story of Doffue Martling, a large blue-bearded Dutchman, who had nearly taken a British frigate with an old iron nine-pounder from a mud breastwork, only that his gun burst at the sixth discharge. And there was an old gentleman who shall be nameless, being too rich a mynheer[1] to be lightly mentioned, who, in the battle of White Plains, being an excellent master of defence, parried a musket-ball with a small-sword, insomuch that he absolutely felt it whiz round the blade, and glance off at the hilt; in proof of which he was ready at any time to show the sword, with the hilt a little bent. There were several more that had been equally great in the field, not one of whom but was persuaded that he had a considerable hand in bringing the war to a happy termination.

But all these were nothing to the tales of ghosts and apparitions that succeeded. The neighborhood is rich in legendary treasures of the kind. Local tales and superstitions thrive best in these sheltered, long-settled retreats; but are trampled under foot by the shifting throng that forms the population of most of our country places. Besides, there is no encouragement for ghosts in most of our villages, for they have scarcely had time to finish their first nap and turn

[1] Pronounced mĭn-hār′. Literally, *my lord*. It is the ordinary title of address among Dutchmen, corresponding to *sir* or *Mr.* in English use. Hence, a Dutchman.

themselves in their graves, before their surviving friends have travelled away from the neighborhood; so that when they turn out at night to walk their rounds, they have no acquaintance left to call upon. This is perhaps the reason why we so seldom hear of ghosts except in our long-established Dutch communities.

The immediate cause, however, of the prevalence of supernatural stories in these parts, was doubtless owing to the vicinity of Sleepy Hollow. There was a contagion in the very air that blew from that haunted region; it breathed forth an atmosphere of dreams and fancies infecting all the land. Several of the Sleepy Hollow people were present at Van Tassel's, and, as usual, were doling out their wild and wonderful legends. Many dismal tales were told about funeral trains, and mourning cries and wailings heard and seen about the great tree where the unfortunate Major André was taken, and which stood in the neighborhood. Some mention was made also of the woman in white, that haunted the dark glen at Raven Rock, and was often heard to shriek on winter nights before a storm, having perished there in the snow. The chief part of the stories, however, turned upon the favorite spectre of Sleepy Hollow, the Headless Horseman, who had been heard several times of late, patrolling the country; and, it was said, tethered his horse nightly among the graves in the churchyard.

The sequestered situation of this church seems always to have made it a favorite haunt of troubled spirits. It stands on a knoll, surrounded by locust-trees and lofty elms, from among which its decent whitewashed walls shine modestly forth, like Christian purity beaming through the shades of retirement. A

gentle slope descends from it to a silver sheet of water, bordered by high trees, between which, peeps may be caught at the blue hills of the Hudson. To look upon its grass-grown yard, where the sunbeams seem to sleep so quietly, one would think that there at least the dead might rest in peace. On one side of the church extends a wide woody dell, along which raves a large brook among broken rocks and trunks of fallen trees. Over a deep black part of the stream, not far from the church, was formerly thrown a wooden bridge; the road that led to it, and the bridge itself, were thickly shaded by overhanging trees, which cast a gloom about it, even in the day-time; but occasioned a fearful darkness at night. Such was one of the favorite haunts of the Headless Horseman, and the place where he was most frequently encountered. The tale was told of old Brouwer, a most heretical disbeliever in ghosts, how he met the Horseman returning from his foray into Sleepy Hollow, and was obliged to get up behind him; how they galloped over bush and brake, over hill and swamp, until they reached the bridge; when the Horseman suddenly turned into a skeleton, threw old Brouwer into the brook, and sprang away over the tree-tops with a clap of thunder.

This story was immediately matched by a thrice marvellous adventure of Brom Bones, who made light of the Galloping Hessian as an arrant jockey. He affirmed that on returning one night from the neighboring village of Sing Sing, he had been overtaken by this midnight trooper; that he had offered to race with him for a bowl of punch, and should have won it too, for Daredevil beat the goblin horse all hollow, but just as they came to the church bridge, the Hessian bolted, and vanished in a flash of fire.

All these tales, told in that drowsy undertone with which men talk in the dark, the countenances of the listeners only now and then receiving a casual gleam from the glare of a pipe, sank deep in the mind of Ichabod. He repaid them in kind with large extracts from his invaluable author, Cotton Mather, and added many marvellous events that had taken place in his native State of Connecticut, and fearful sights which he had seen in his nightly walks about Sleepy Hollow.

The revel now gradually broke up. The old farmers gathered together their families in their wagons, and were heard for some time rattling along the hollow roads, and over the distant hills. Some of the damsels mounted on pillions behind their favorite swains, and their light-hearted laughter, mingling with the clatter of hoofs, echoed along the silent woodlands, sounding fainter and fainter, until they gradually died away, — and the late scene of noise and frolic was all silent and deserted. Ichabod only lingered behind, according to the custom of country lovers, to have a tête-à-tête with the heiress; fully convinced that he was now on the high road to success. What passed at this interview I will not pretend to say, for in fact I do not know. Something, however, I fear me, must have gone wrong, for he certainly sallied forth, after no very great interval, with an air quite desolate and chapfallen. Oh, these women! these women! Could that girl have been playing off any of her coquettish tricks? Was her encouragement of the poor pedagogue all a mere sham to secure her conquest of his rival? Heaven only knows, not I! Let it suffice to say, Ichabod stole forth with the air of one who had been sacking a henroost, rather

than a fair lady's heart. Without looking to the right or left to notice the scene of rural wealth, on which he had so often gloated, he went straight to the stable, and with several hearty cuffs and kicks roused his steed most uncourteously from the comfortable quarters in which he was soundly sleeping, dreaming of mountains of corn and oats, and whole valleys of timothy and clover.

It was the very witching time of night [1] that Ichabod, heavy-hearted and crest-fallen, pursued his travels homewards, along the sides of the lofty hills which rise above Tarry Town, and which he had traversed so cheerily in the afternoon. The hour was as dismal as himself. Far below him the Tappan Zee spread its dusky and indistinct waste of waters, with here and there the tall mast of a sloop, riding quietly at anchor under the land. In the dead hush of midnight, he could even hear the barking of the watch-dog from the opposite shore of the Hudson; but it was so vague and faint as only to give an idea of his distance from this faithful companion of man. Now and then, too, the long-drawn crowing of a cock, accidentally awakened, would sound far, far off, from some farmhouse away among the hills — but it was like a dreaming sound in his ear. No signs of life occurred near him, but occasionally the melancholy chirp of a cricket, or perhaps the guttural twang of a bull-frog from a neighboring marsh, as if sleeping uncomfortably and turning suddenly in his bed.

All the stories of ghosts and goblins that he had heard in the afternoon now came crowding upon his recollection. The night grew darker and darker; the

[1] "'T is now the very witching time of night
When churchyards yawn." — *Hamlet.*

stars seemed to sink deeper in the sky, and driving clouds occasionally hid them from his sight. He had never felt so lonely and dismal. He was, moreover, approaching the very place where many of the scenes of the ghost stories had been laid. In the centre of the road stood an enormous tulip-tree, which towered like a giant above all the other trees of the neighborhood, and formed a kind of landmark. Its limbs were gnarled and fantastic, large enough to form trunks for ordinary trees, twisting down almost to the earth, and rising again into the air. It was connected with the tragical story of the unfortunate André, who had been taken prisoner hard by; and was universally known by the name of Major André's tree. The common people regarded it with a mixture of respect and superstition, partly out of sympathy for the fate of its ill-starred namesake, and partly from the tales of strange sights, and doleful lamentations, told concerning it.

As Ichabod approached this fearful tree, he began to whistle; he thought his whistle was answered; it was but a blast sweeping sharply through the dry branches. As he approached a little nearer, he thought he saw something white, hanging in the midst of the tree: he paused, and ceased whistling; but, on looking more narrowly, perceived that it was a place where the tree had been scathed by lightning, and the white wood laid bare. Suddenly he heard a groan — his teeth chattered, and his knees smote against the saddle: it was but the rubbing of one huge bough upon another, as they were swayed about by the breeze. He passed the tree in safety, but new perils lay before him.

About two hundred yards from the tree, a small

brook crossed the road, and ran into a marshy and thickly-wooded glen, known by the name of Wiley's Swamp. A few rough logs, laid side by side, served for a bridge over this stream. On that side of the road where the brook entered the wood, a group of oaks and chestnuts, matted thick with wild grape-vines, threw a cavernous gloom over it. To pass this bridge was the severest trial. It was at this identical spot that the unfortunate André was captured, and under the covert of those chestnuts and vines were the sturdy yeomen concealed who surprised him. This has ever since been considered a haunted stream, and fearful are the feelings of the school-boy who has to pass it alone after dark.

As he approached the stream his heart began to thump; he summoned up, however, all his resolution, gave his horse half a score of kicks in the ribs, and attempted to dash briskly across the bridge; but instead of starting forward, the perverse old animal made a lateral movement, and ran broadside against the fence. Ichabod, whose fears increased with the delay, jerked the reins on the other side, and kicked lustily with the contrary foot: it was all in vain; his steed started, it is true, but it was only to plunge to the opposite side of the road into a thicket of brambles and alder-bushes. The schoolmaster now bestowed both whip and heel upon the starveling ribs of old Gunpowder, who dashed forward, snuffling and snorting, but came to a stand just by the bridge, with a suddenness that had nearly sent his rider sprawling over his head. Just at this moment a plashy tramp by the side of the bridge caught the sensitive ear of Ichabod. In the dark shadow of the grove, on the margin of the brook, he beheld something huge, misshapen,

and towering. It stirred not, but seemed gathered up in the gloom, like some gigantic monster ready to spring upon the traveller.

The hair of the affrighted pedagogue rose upon his head with terror. What was to be done? To turn and fly was now too late; and besides, what chance was there of escaping ghost or goblin, if such it was, which could ride upon the wings of the wind? Summoning up, therefore, a show of courage, he demanded in stammering accents, "Who are you?" He received no reply. He repeated his demand in a still more agitated voice. Still there was no answer. Once more he cudgelled the sides of the inflexible Gunpowder, and, shutting his eyes, broke forth with involuntary fervor into a psalm tune. Just then the shadowy object of alarm put itself in motion, and with a scramble and a bound stood at once in the middle of the road. Though the night was dark and dismal, yet the form of the unknown might now in some degree be ascertained. He appeared to be a horseman of large dimensions, and mounted on a black horse of powerful frame. He made no offer of molestation or sociability, but kept aloof on one side of the road, jogging along on the blind side of old Gunpowder, who had now got over his fright and waywardness.

Ichabod, who had no relish for this strange midnight companion, and bethought himself of the adventure of Brom Bones with the Galloping Hessian, now quickened his steed in hopes of leaving him behind. The stranger, however, quickened his horse to an equal pace. Ichabod pulled up, and fell into a walk, thinking to lag behind, — the other did the same. His heart began to sink within him: he endeavored to

resume his psalm tune, but his parched tongue clove to the roof of his mouth, and he could not utter a stave. There was something in the moody and dogged silence of this pertinacious companion that was mysterious and appalling. It was soon fearfully accounted for. On mounting a rising ground, which brought the figure of his fellow-traveller in relief against the sky, gigantic in height, and muffled in a cloak, Ichabod was horror-struck on perceiving that he was headless! but his horror was still more increased on observing that the head, which should have rested on his shoulders, was carried before him on the pommel of his saddle! His terror rose to desperation; he rained a shower of kicks and blows upon Gunpowder, hoping by a sudden movement to give his companion the slip; but the spectre started full jump with him. Away, then, they dashed through thick and thin; stones flying and sparks flashing at every bound. Ichabod's flimsy garments fluttered in the air, as he stretched his long lank body away over his horse's head, in the eagerness of his flight.

They had now reached the road which turns off to Sleepy Hollow; but Gunpowder, who seemed possessed with a demon, instead of keeping up it, made an opposite turn, and plunged headlong down hill to the left. This road leads through a sandy hollow, shaded by trees for about a quarter of a mile, where it crosses the bridge famous in goblin story; and just beyond swells the green knoll on which stands the whitewashed church.

As yet the panic of the steed had given his unskilful rider an apparent advantage in the chase; but just as he had got half way through the hollow, the girths of the saddle gave way, and he felt it slipping

from under him. He seized it by the pommel, and endeavored to hold it firm, but in vain ; and had just time to save himself by clasping old Gunpowder round the neck, when the saddle fell to the earth, and he heard it trampled under foot by his pursuer. For a moment the terror of Hans Van Ripper's wrath passed across his mind, — for it was his Sunday saddle ; but this was no time for petty fears ; the goblin was hard on his haunches ; and (unskilful rider that he was !) he had much ado to maintain his seat ; sometimes slipping on one side, sometimes on another, and sometimes jolted on the high ridge of his horse's backbone, with a violence that he verily feared would cleave him asunder.

An opening in the trees now cheered him with the hopes that the church bridge was at hand. The wavering reflection of a silver star in the bosom of the brook told him that he was not mistaken. He saw the walls of the church dimly glaring under the trees beyond. He recollected the place where Brom Bones' ghostly competitor had disappeared. "If I can but reach that bridge," [1] thought Ichabod, "I am safe." Just then he heard the black steed panting and blowing close behind him ; he even fancied that he felt his hot breath. Another convulsive kick in the ribs, and old Gunpowder sprang upon the bridge ; he thundered over the resounding planks ; he

[1] It was a superstitious belief that witches could not cross the middle of a stream. In Burns's tale of *Tam O'Shanter* the hero is represented as urging his horse to gain the keystone of the bridge so as to escape the hotly pursuing witches : —

> "Now, do thy speedy utmost, Meg,
> And win the keystane of the brig :
> There at them thou thy tail may toss, —
> A running stream they dare not cross ! "

gained the opposite side; and now Ichabod cast a look behind to see if his pursuer should vanish, according to rule, in a flash of fire and brimstone. Just then he saw the goblin rising in his stirrups, and in the very act of hurling his head at him. Ichabod endeavored to dodge the horrible missile, but too late. It encountered his cranium with a tremendous crash, — he was tumbled headlong into the dust, and Gunpowder, the black steed, and the goblin rider, passed by like a whirlwind.

The next morning the old horse was found without his saddle, and with the bridle under his feet, soberly cropping the grass at his master's gate. Ichabod did not make his appearance at breakfast; dinner-hour came, but no Ichabod. The boys assembled at the schoolhouse, and strolled idly about the banks of the brook; but no schoolmaster. Hans Van Ripper now began to feel some uneasiness about the fate of poor Ichabod, and his saddle. An inquiry was set on foot, and after diligent investigation they came upon his traces. In one part of the road leading to the church was found the saddle trampled in the dirt; the tracks of horses' hoofs deeply dented in the road, and evidently at furious speed, were traced to the bridge, beyond which, on the bank of a broad part of the brook, where the water ran deep and black, was found the hat of the unfortunate Ichabod, and close beside it a shattered pumpkin.

The brook was searched, but the body of the schoolmaster was not to be discovered. Hans Van Ripper, as executor of his estate, examined the bundle which contained all his worldly effects. They consisted of two shirts and a half; two stocks for the neck; a pair or two of worsted stockings; an old pair of corduroy

small-clothes; a rusty razor; a book of psalm tunes full of dog's-ears; and a broken pitch-pipe. As to the books and furniture of the schoolhouse, they belonged to the community, excepting Cotton Mather's History of Witchcraft, a New England Almanac, and a book of dreams and fortune-telling; in which last was a sheet of foolscap much scribbled and blotted in several fruitless attempts to make a copy of verses in honor of the heiress of Van Tassel. These magic books and the poetic scrawl were forthwith consigned to the flames by Hans Van Ripper; who, from that time forward, determined to send his children no more to school; observing that he never knew any good come of this same reading and writing. Whatever money the schoolmaster possessed, and he had received his quarter's pay but a day or two before, he must have had about his person at the time of his disappearance.

The mysterious event caused much speculation at the church on the following Sunday. Knots of gazers and gossips were collected in the churchyard, at the bridge, and at the spot where the hat and pumpkin had been found. The stories of Brouwer, of Bones, and a whole budget of others were called to mind; and when they had diligently considered them all, and compared them with the symptoms of the present case, they shook their heads, and came to the conclusion that Ichabod had been carried off by the Galloping Hessian. As he was a bachelor, and in nobody's debt, nobody troubled his head any more about him; the school was removed to a different quarter of the Hollow, and another pedagogue reigned in his stead.

It is true, an old farmer, who had been down to New York on a visit several years after, and from whom this account of the ghostly adventure was re-

ceived, brought home the intelligence that Ichabod Crane was still alive; that he had left the neighborhood partly through fear of the goblin and Hans Van Ripper, and partly in mortification at having been suddenly dismissed by the heiress; that he had changed his quarters to a distant part of the country; had kept school and studied law at the same time; had been admitted to the bar; turned politician; electioneered; written for the newspapers; and finally had been made a justice of the ten pound court.[1] Brom Bones, too, who, shortly after his rival's disappearance conducted the blooming Katrina in triumph to the altar, was observed to look exceedingly knowing whenever the story of Ichabod was related, and always burst into a hearty laugh at the mention of the pumpkin; which led some to suspect that he knew more about the matter than he chose to tell.

The old country wives, however, who are the best judges of these matters, maintain to this day that Ichabod was spirited away by supernatural means; and it is a favorite story often told about the neighborhood round the winter evening fire. The bridge became more than ever an object of superstitious awe; and that may be the reason why the road has been altered of late years, so as to approach the church by the border of the mill-pond. The schoolhouse being deserted soon fell to decay, and was reported to be haunted by the ghost of the unfortunate pedagogue; and the plough-boy, loitering homeward of a still summer evening, has often fancied his voice at a distance, chanting a melancholy psalm tune among the tranquil solitudes of Sleepy Hollow.

[1] A court of justice authorized to deal with cases in which the amount of money involved does not exceed ten pounds.

POSTSCRIPT.

FOUND IN THE HANDWRITING OF MR. KNICKERBOCKER.

THE preceding tale is given almost in the precise words in which I heard it related at a Corporation meeting of the ancient city of the Manhattoes,[1] at which were present many of its sagest and most illustrious burghers. The narrator was a pleasant, shabby, gentlemanly old fellow in pepper-and-salt clothes, with a sadly humorous face ; and one whom I strongly suspected of being poor, — he made such efforts to be entertaining. When his story was concluded there was much laughter and approbation, particularly from two or three deputy aldermen, who had been asleep the greater part of the time. There was, however, one tall, dry-looking old gentleman, with beetling eyebrows, who maintained a grave and rather severe face throughout ; now and then folding his arms, inclining his head, and looking down upon the floor, as if turning a doubt over in his mind. He was one of your wary men, who never laugh but upon good grounds — when they have reason and the law on their side. When the mirth of the rest of the company had subsided, and silence was restored, he leaned one arm on the elbow of his chair, and sticking the other akimbo, demanded, with a slight but exceedingly sage motion

[1] The city of New York, as it is named in *Diedrich Knickerbocker's* (Irving's) *History of New York.*

of the head, and contraction of the brow, what was the moral of the story, and what it went to prove.

The story-teller, who was just putting a glass of wine to his lips, as a refreshment after his toils, paused for a moment, looked at his inquirer with an air of infinite deference, and, lowering the glass slowly to the table, observed that the story was intended most logically to prove: —

"That there is no situation in life but has its advantages and pleasures, provided we will but take a joke as we find it;

"That, therefore, he that runs races with goblin troopers is likely to have rough riding of it;

"Ergo, for a country schoolmaster to be refused the hand of a Dutch heiress is a certain step to high preferment in the state."

The cautious old gentleman knit his brows tenfold closer after this explanation, being sorely puzzled by the ratiocination of the syllogism; while, methought, the one in pepper-and-salt eyed him with something of a triumphant leer. At length he observed that all this was very well, but still he thought the story a little on the extravagant; there were one or two points on which he had his doubts.

"Faith, sir," replied the story-teller, "as to that matter, I don't believe one half of it myself."

D. K.

INTRODUCTION TO PHILIP OF POKANOKET.

King Philip's War was due to the steady encroachment of the English upon the forests and hunting-grounds of the Indians. For fifty-five years peaceful relations had been maintained between the colonists and the powerful tribe of the Wampanoags (*Waum-pa-nō'-agz*), on whose lands Plymouth and other settlements had been planted. Philip, chief of the tribe, foreseeing the ultimate destruction of his people, resolved to depart from the policy of Massasoit, his father, and to turn upon the colonists. Rumors of war preceded its outbreak for many years. It is still a matter of doubt whether hostilities began in an accident or as the result of a deliberate plot. Once opened, they were carried on in a vindictive and desperate spirit. The war began in June, 1675, at Swansea, in Plymouth colony. It involved the Narragansetts and other New England tribes. Month after month saw scenes of ambush, assault, burning, pillaging, and butchery. The war was as savagely carried on by the English as by the Indians. It ended in the summer of 1676 through sheer exhaustion of the Indians. During this war thirteen towns were destroyed and many others suffered severely, six hundred buildings were burned, six hundred colonists were slain, many thousands suffered directly from the losses that accompany war, and frightful expenses were rolled up, entailing burdens upon feeble and sparsely settled communities that it took years to lighten. The mental anguish everywhere caused by the secrecy and cruelty of methods natural to Indian warfare, even when the dreaded blow did not fall, cannot be told.

From two to three thousand Indians were killed or captured, and the wretched remnants of the tribes whose power was broken either united with other tribes or, lingering about their old homes, ceased thereafter to be a serious menace to the colonies.

The various remains of Indian tribes in Massachusetts to-day, some of them descendants of the Indians that survived King Philip's War, number between one and two thousand souls. They are, to a certain extent, wards of the State of whose soil they were once the haughty owners.

PHILIP OF POKANOKET.

AN INDIAN MEMOIR.

As monumental bronze unchanged his look;
A soul that pity touch'd, but never shook:
Train'd, from his tree-rock'd cradle to his bier,
The fierce extremes of good and ill to brook
Impassive — fearing but the shame of fear —
A stoic of the woods — a man without a tear.

CAMPBELL.

It is to be regretted that those early writers who treated of the discovery and settlement of America have not given us more particular and candid accounts of the remarkable characters that flourished in savage life. The scanty anecdotes which have reached us are full of peculiarity and interest; they furnish us with nearer glimpses of human nature, and show what man is in a comparatively primitive state, and what he owes to civilization. There is something of the charm of discovery in lighting upon these wild and unexplored tracts of human nature; in witnessing, as it were, the native growth of moral sentiment; and perceiving those generous and romantic qualities which

have been artificially cultivated by society, vegetating in spontaneous hardihood and rude magnificence.

In civilized life, where the happiness, and indeed almost the existence, of man depends so much upon the opinion of his fellow-men, he is constantly acting a studied part. The bold and peculiar traits of native character are refined away, or softened down by the levelling influence of what is termed good breeding; and he practises so many petty deceptions, and affects so many generous sentiments, for the purposes of popularity, that it is difficult to distinguish his real from his artificial character. The Indian, on the contrary, free from the restraints and refinements of polished life, and, in a great degree, a solitary and independent being, obeys the impulses of his inclination or the dictates of his judgment; and thus the attributes of his nature, being freely indulged, grow singly great and striking. Society is like a lawn, where every roughness is smoothed, every bramble eradicated, and where the eye is delighted by the smiling verdure of a velvet surface; he, however, who would study nature in its wildness and variety, must plunge into the forest, must explore the glen, must stem the torrent, and dare the precipice.

These reflections arose on casually looking through a volume of early colonial history wherein are recorded, with great bitterness, the outrages of the Indians, and their wars with the settlers of New England. It is painful to perceive, even from these partial narratives, how the footsteps of civilization may be traced in the blood of the aborigines; how easily the colonists were moved to hostility by the lust of conquest; how merciless and exterminating was their warfare. The imagination shrinks at the idea, how

many intellectual beings were hunted from the earth; how many brave and noble hearts, of nature's sterling coinage, were broken down and trampled in the dust!

Such was the fate of PHILIP OF POKANOKET,[1] an Indian warrior, whose name was once a terror throughout Massachusetts and Connecticut. He was the most distinguished of a number of contemporary sachems who reigned over the Pequods, the Narragansetts, the Wampanoags, and the other eastern tribes, at the time of the first settlement of New England: a band of native untaught heroes; who made the most generous struggle of which human nature is capable; fighting to the last gasp in the cause of their country, without a hope of victory or a thought of renown. Worthy of an age of poetry, and fit subjects for local story and romantic fiction, they have left scarcely any authentic traces on the page of history, but stalk

[1] Po-ko-nō'ket, now Bristol, Rhode Island. The orthography of Indian names in this memoir is unsettled. The early colonists heard these names from Indian lips, but they could not spell them in a uniform way. The same Indian sometimes had several names. The same name showed minor diversities in pronunciation. The colonists were not exact in interpreting Indian sounds. Moreover, they did not spell common English words with consistency. It was natural, therefore, that a great deal of confusion should appear both in their spelling and in their pronunciation of Indian names. Thus Philip's name appears in various deeds and records under the following forms: *Pometacom, Pumatacom, Pometacome, Metacom, Metacome, Metacum, Metacomet, Metamō'cet*, and so on. For Pokonoket may be found *Poconoket, Pocanakett, Pakanawkett*, and *Pawkunnawkeet*; for Miantonī'mo, *Miantonimoh, Miantonomio, Miantonomo, Mianonomah*, and *Miantunnomah*; for Canŏn'chet, *Quananchit, Quananchett*, and *Quanonchet*; for Wĕt'amoe, *Weetimoo* and *Wettinore*. Study of these variations reveals the pronunciation of the forms adopted by Irving.

like gigantic shadows in the dim twilight of tradition.[1]

When the Pilgrims, as the Plymouth settlers are called by their descendants, first took refuge on the shores of the New World, from the religious persecutions of the Old, their situation was to the last degree gloomy and disheartening. Few in number, and that number rapidly perishing away through sickness and hardships; surrounded by a howling wilderness and savage tribes; exposed to the rigors of an almost arctic winter, and the vicissitudes of an ever-shifting climate; their minds were filled with doleful forebodings, and nothing preserved them from sinking into despondency but the strong excitement of religious enthusiasm. In this forlorn situation they were visited by Massasoit, chief sagamore of the Wampanoags, a powerful chief, who reigned over a great extent of country. Instead of taking advantage of the scanty number of the strangers, and expelling them from his territories into which they had intruded, he seemed at once to conceive for them a generous friendship, and extended towards them the rites of primitive hospitality. He came early in the spring to their settlement of New Plymouth,[2] attended by a mere handful of followers; entered into a solemn league of peace and amity; sold them a portion of the soil, and promised to secure for them the good will of his savage allies. Whatever may be said of Indian perfidy, it is certain

[1] While correcting the proof-sheets of this article, the author is informed that a celebrated English poet has nearly finished an heroic poem on the story of Philip of Pokanoket. — W. I.

[2] Simply Plymouth, Massachusetts, which for a time was spoken of as New Plymouth to distinguish it from the town of the same name in England.

that the integrity and good faith of Massasoit have never been impeached. He continued a firm and magnanimous friend of the white men; suffering them to extend their possessions, and to strengthen themselves in the land; and betraying no jealousy of their increasing power and prosperity. Shortly before his death, he came once more to New Plymouth, with his son Alexander, for the purpose of renewing the covenant of peace, and of securing it to his posterity.

At this conference, he endeavored to protect the religion of his forefathers from the encroaching zeal of the missionaries; and stipulated that no further attempt should be made to draw off his people from their ancient faith; but, finding the English obstinately opposed to any such condition, he mildly relinquished the demand. Almost the last act of his life was to bring his two sons,[1] Alexander and Philip (as they had been named by the English), to the residence of a principal settler, recommending mutual kindness and confidence, and entreating that the same love and amity which had existed between the white men and himself might be continued afterwards with his children. The good old sachem died in peace, and was happily gathered to his fathers before sorrow came upon his tribe; his children remained behind to experience the ingratitude of white men.

[1] "In Anno 1662, Plymouth Colony was in some Danger of being involved in Trouble by the *Wampanoag* Indians. After *Massasoit* was dead, his two Sons called *Wamsutta* and *Metacomet* [Irving gives the name as *Metamocet*] came to the Court at Plymouth pretending high respect for the English, and therefore desired English Names might be imposed on them, whereupon the Court there named *Wamsutta* (the elder Brother) *Alexander*, and *Metacomet* (the younger Brother) *Philip*." — *Increase Mather.* The English doubtless had in mind the famous Macedonian warriors.

His eldest son, Alexander, succeeded him. He was of a quick and impetuous temper, and proudly tenacious of his hereditary rights and dignity. The intrusive policy and dictatorial conduct of the strangers excited his indignation; and he beheld with uneasiness their exterminating wars with the neighboring tribes. He was doomed soon to incur their hostility, being accused of plotting with the Narragansetts to rise against the English and drive them from the land. It is impossible to say whether this accusation was warranted by facts, or was grounded on mere suspicions. It is evident, however, by the violent and overbearing measures of the settlers, that they had by this time begun to feel conscious of the rapid increase of their power, and to grow harsh and inconsiderate in their treatment of the natives. They dispatched an armed force to seize upon Alexander and to bring him before their courts. He was traced to his woodland haunts, and surprised at a hunting house, where he was reposing with a band of his followers, unarmed, after the toils of the chase. The suddenness of his arrest, and the outrage offered to his sovereign dignity, so preyed upon the irascible feelings of this proud savage as to throw him into a raging fever; he was permitted to return home on condition of sending his son as a pledge for his re-appearance; but the blow he had received was fatal, and before he reached his home he fell a victim to the agonies of a wounded spirit.

The successor of Alexander was Metamocet, or King Philip, as he was called by the settlers, on account of his lofty spirit and ambitious temper. These, together with his well-known energy and enterprise, had rendered him an object of great jealousy and apprehension, and he was accused of having

always cherished a secret and implacable hostility towards the whites. Such may very probably, and very naturally, have been the case. He considered them as originally but mere intruders into the country, who had presumed upon indulgence, and were extending an influence baneful to savage life. He saw the whole race of his countrymen melting before them from the face of the earth; their territories slipping from their hands, and their tribes becoming feeble, scattered, and dependent. It may be said that the soil was originally purchased by the settlers; but who does not know the nature of Indian purchases, in the early periods of colonization? The Europeans always made thrifty bargains, through their superior adroitness in traffic; and they gained vast accessions of territory, by easily-provoked hostilities. An uncultivated savage is never a nice inquirer into the refinements of law, by which an injury may be gradually and legally inflicted. Leading facts are all by which he judges; and it was enough for Philip to know that before the intrusion of the Europeans his countrymen were lords of the soil, and that now they were becoming vagabonds in the land of their fathers.

But whatever may have been his feelings of general hostility, and his particular indignation at the treatment of his brother, he suppressed them for the present; renewed the contract with the settlers; and resided peaceably for many years at Pokanoket, or, as it was called by the English, Mount Hope, the ancient seat of dominion of his tribe. Suspicions, however, which were at first but vague and indefinite, began to acquire form and substance; and he was at length charged with attempting to instigate the various eastern tribes to rise at once, and, by a simultaneous

effort, to throw off the yoke of their oppressors. It is difficult at this distant period to assign the proper credit due to these early accusations against the Indians. There was a proneness to suspicion, and an aptness to acts of violence on the part of the whites, that gave weight and importance to every idle tale. Informers abounded where tale-bearing met with countenance and reward, and the sword was readily unsheathed when its success was certain and it carved out empire.

The only positive evidence on record against Philip is the accusation of one Sausaman, a renegade Indian, whose natural cunning had been quickened by a partial education which he had received among the settlers. He changed his faith and his allegiance two or three times with a facility that evinced the looseness of his principles. He had acted for some time as Philip's confidential secretary and counsellor, and had enjoyed his bounty and protection. Finding, however, that the clouds of adversity were gathering round his patron, he abandoned his service and went over to the whites; and, in order to gain their favor, charged his former benefactor with plotting against their safety. A rigorous investigation took place. Philip and several of his subjects submitted to be examined, but nothing was proved against them. The settlers, however, had now gone too far to retract; they had previously determined that Philip was a dangerous neighbor; they had publicly evinced their distrust, and had done enough to insure his hostility; according, therefore, to the usual mode of reasoning in these cases, his destruction had become necessary to their security. Sausaman, the treacherous informer, was shortly after found dead in a pond, having fallen a victim to the

vengeance of his tribe. Three Indians, one of whom was a friend and counsellor of Philip, were apprehended and tried, and, on the testimony of one very questionable witness, were condemned and executed as murderers.

This treatment of his subjects and ignominious punishment of his friend outraged the pride and exasperated the passions of Philip. The bolt which had fallen thus at his very feet awakened him to the gathering storm, and he determined to trust himself no longer in the power of the white men. The fate of his insulted and broken-hearted brother still rankled in his mind; and he had a further warning in the tragical story of Miantonimo, a great sachem of the Narragansetts, who, after manfully facing his accusers before a tribunal of the colonists, exculpating himself from a charge of conspiracy, and receiving assurances of amity, had been perfidiously dispatched at their instigation. Philip therefore gathered his fighting men about him, persuaded all strangers that he could to join his cause, sent the women and children to the Narragansetts for safety, and wherever he appeared was continually surrounded by armed warriors.

When the two parties were thus in a state of distrust and irritation, the least spark was sufficient to set them in a flame. The Indians, having weapons in their hands, grew mischievous, and committed various petty depredations. In one of their maraudings, a warrior was fired upon and killed by a settler. This was the signal for open hostilities; the Indians pressed to revenge the death of their comrade, and the alarm of war resounded through the Plymouth colony.

In the early chronicles of these dark and melan-

choly times, we meet with many indications of the diseased state of the public mind. The gloom of religious abstraction, and the wildness of their situation, among trackless forests and savage tribes, had disposed the colonists to superstitious fancies, and had filled their imaginations with the frightful chimeras of witchcraft and spectrology.[1] They were much given also to a belief in omens. The troubles with Philip and his Indians were preceded, we are told, by a variety of those awful warnings which forerun great and public calamities. The perfect form of an Indian bow appeared in the air at New Plymouth, which was looked upon by the inhabitants as a "prodigious apparition." At Hadley, Northampton, and other towns in their neighborhood, "was heard the report of a great piece of ordnance, with the shaking of the earth and a considerable echo." Others were alarmed on a still, sunshiny morning by the discharge of guns and muskets; bullets seemed to whistle past them, and the noise of drums resounded in the air, seeming to pass away to the westward; others fancied that they heard the galloping of horses over their heads; and certain monstrous births which took place about the time filled the superstitious in some towns with doleful forebodings. Many of these portentous sights and sounds may be ascribed to natural phenomena; to the northern lights which occur vividly in those latitudes; the meteors which explode in the air; the casual rushing of a blast through the top branches of the forest; the crash of falling trees or disrupted rocks; and to those other uncouth sounds and echoes which will sometimes strike the ear so strangely

[1] To Irving's mind this word means the supposed science that treats of apparitions.

amidst the profound stillness of woodland solitudes. These may have startled some melancholy imaginations, may have been exaggerated by the love for the marvellous, and listened to with that avidity with which we devour whatever is fearful and mysterious. The universal currency of these superstitious fancies, and the grave record made of them by one of the learned men [1] of the day, are strongly characteristic of the times.

The nature of the contest that ensued was such as too often distinguishes the warfare between civilized men and savages. On the part of the whites it was conducted with superior skill and success, but with a wastefulness of the blood and a disregard of the natural rights of their antagonists; on the part of the Indians it was waged with the desperation of men fearless of death, and who had nothing to expect from peace, but humiliation, dependence, and decay.

The events of the war are transmitted to us by a worthy clergyman of the time, who dwells with horror and indignation on every hostile act of the Indians, however justifiable, while he mentions with applause the most sanguinary atrocities of the whites. Philip is reviled as a murderer and a traitor, without considering that he was a true born prince, gallantly fighting at the head of his subjects to avenge the wrongs of his family, to retrieve the tottering power of his line, and to deliver his native land from the oppression of usurping strangers.

[1] Rev. Increase Mather, pastor of the Old North Church in Boston for sixty-two years. He was born in 1639 and died in 1723. Among his ninety-two distinct publications are full accounts of King Philip's War, in which popular superstitions and well authenticated facts are woven together after the fashion of the times.

The project of a wide and simultaneous revolt, if such had really been formed, was worthy of a capacious mind, and, had it not been prematurely discovered, might have been overwhelming in its consequences. The war that actually broke out was but a war of detail, a mere succession of casual exploits and unconnected enterprises. Still it sets forth the military genius and daring prowess of Philip; and wherever, in the prejudiced and passionate narrations that have been given of it, we can arrive at simple facts, we find him displaying a vigorous mind, a fertility in expedients, a contempt of suffering and hardship, and an unconquerable resolution, that command our sympathy and applause.

Driven from his paternal domains at Mount Hope, he threw himself into the depths of those vast and trackless forests that skirted the settlements, and were almost impervious to anything but a wild beast or an Indian. Here he gathered together his forces, like the storm accumulating its stores of mischief in the bosom of the thunder-cloud, and would suddenly emerge at a time and place least expected, carrying havoc and dismay into the villages. There were now and then indications of these impending ravages that filled the minds of the colonists with awe and apprehension. The report of a distant gun would perhaps be heard from the solitary woodland, where there was known to be no white man; the cattle which had been wandering in the woods would sometimes return home wounded; or an Indian or two would be seen lurking about the skirts of the forests, and suddenly disappearing, as the lightning will sometimes be seen playing silently about the edge of the cloud that is brewing up the tempest.

Though sometimes pursued and even surrounded by the settlers, yet Philip as often escaped almost miraculously from their toils, and, plunging into the wilderness, would be lost to all search or inquiry until he again emerged at some far distant quarter, laying the country desolate. Among his strongholds were the great swamps or morasses which extend in some parts of New England, composed of loose bogs of deep black mud, perplexed with thickets, brambles, rank weeds, the shattered and mouldering trunks of fallen trees, overshadowed by lugubrious hemlocks. The uncertain footing and the tangled mazes of these shaggy wilds rendered them almost impracticable to the white man, though the Indian could thread their labyrinths with the agility of a deer. Into one of these, the great swamp of Pocasset Neck, was Philip once driven with a band of his followers. The English did not dare to pursue him, fearing to venture into these dark and frightful recesses, where they might perish in fens and miry pits or be shot down by lurking foes. They therefore invested the entrance to the neck, and began to build a fort, with the thought of starving out the foe; but Philip and his warriors wafted themselves on a raft over an arm of the sea, in the dead of night, leaving the women and children behind; and escaped away to the westward, kindling the flames of war among the tribes of Massachusetts and the Nipmuck country,[1] and threatening the colony of Connecticut.

[1] Written also Nipmug, Nipmuk, and Neepmuck. This country was northwest of the lands of the Wampanoags, among whom the Pilgrims settled. It lay chiefly in the southern part of the Worcester County of to-day, but partly in northern Connecticut. At the time of King Philip's War, it was within the jurisdiction of the Colony of Massachusetts Bay. An old writer tells how John Eliot, the apostle to the Indians, visited "the seven new praying towns in the Nipmug country" in 1663.

In this way Philip became a theme of universal apprehension. The mystery in which he was enveloped exaggerated his real terrors. He was an evil that walked in darkness, whose coming none could foresee, and against which none knew when to be on the alert. The whole country abounded with rumors and alarms. Philip seemed almost possessed of ubiquity; for, in whatever part of the widely extended frontier an irruption from the forest took place, Philip was said to be its leader. Many superstitious notions also were circulated concerning him. He was said to deal in necromancy, and to be attended by an old Indian witch or prophetess, whom he consulted, and who assisted him by her charms and incantations. This indeed was frequently the case with Indian chiefs; either through their own credulity, or to act upon that of their followers; and the influence of the prophet and the dreamer over Indian superstitions has been fully evidenced in recent instances of savage warfare.

At the time that Philip effected his escape from Pocasset, his fortunes were in a desperate condition. His forces had been thinned by repeated fights, and he had lost almost the whole of his resources. In this time of adversity he found a faithful friend in Canonchet, chief sachem of all the Narragansetts. He was the son and heir of Miantonimo, the great sachem, who, as already mentioned, after an honorable acquittal of the charge of conspiracy, had been privately put to death at the perfidious instigations of the settlers. "He was the heir," says the old chronicler, "of all his father's pride and insolence, as well as of his malice towards the English;" he certainly was the heir of his insults and injuries, and the legitimate avenger of his murder. Though he had forborne to

take an active part in this hopeless war, yet he received Philip and his broken forces with open arms, and gave them the most generous countenance and support. This at once drew upon him the hostility of the English, and it was determined to strike a signal blow, that should involve both the sachems in one common ruin. A great force was therefore gathered together from Massachusetts, Plymouth,[1] and Connecticut, and was sent into the Narragansett country in the depth of winter, when the swamps, being frozen and leafless, could be traversed with comparative facility, and would no longer afford dark and impenetrable fastnesses to the Indians.

Apprehensive of attack, Canonchet had conveyed the greater part of his stores, together with the old, the infirm, the women and children of his tribe, to a strong fortress, where he and Philip had likewise drawn up the flower of their forces. This fortress, deemed by the Indians impregnable, was situated upon a rising mound or kind of island, of five or six acres, in the midst of a swamp; it was constructed with a degree of judgment and skill vastly superior to what is usually displayed in Indian fortification, and indicative of the martial genius of these two chieftains.

Guided by a renegado Indian, the English penetrated, through December snows, to this stronghold, and came upon the garrison by surprise. The fight was fierce and tumultuous. The assailants were repulsed in their first attack, and several of their bravest officers were shot down in the act of storming the fortress, sword in hand. The assault was renewed

[1] It should be remembered that Massachusetts and Plymouth were at this time separate colonies, each with its own governor and legislative body. They were not united until 1692.

with greater success. A lodgment was effected. The Indians were driven from one post to another. They disputed their ground inch by inch, fighting with the fury of despair. Most of their veterans were cut to pieces; and after a long and bloody battle, Philip and Canonchet, with a handful of surviving warriors, retreated from the fort, and took refuge in the thickets of the surrounding forest.

The victors set fire to the wigwams and the fort; the whole was soon in a blaze; many of the old men, the women, and the children perished in the flames. This last outrage overcame even the stoicism of the savage. The neighboring woods resounded with the yells of rage and despair uttered by the fugitive warriors as they beheld the destruction of their dwellings, and heard the agonizing cries of their wives and offspring. "The burning of the wigwams," says a contemporary writer,[1] "the shrieks and cries of the women and children, and the yelling of the warriors, exhibited a most horrible and affecting scene, so that it greatly moved some of the soldiers." The same writer cautiously adds, "They were in *much doubt* then, and afterwards seriously inquired, whether burning their enemies alive could be consistent with humanity and the benevolent principles of the gospel."

The fate of the brave and generous Canonchet is worthy of particular mention: the last scene of his life is one of the noblest instances on record of Indian magnanimity.

Broken down in his power and resources by this signal defeat, yet faithful to his ally and to the hapless cause which he had espoused, he rejected all over-

[1] Rev. W. Ruggles, from whose manuscripts the quotations are made.

tures of peace, offered on condition of betraying Philip and his followers, and declared that "he would fight it out to the last man, rather than become a servant to the English." His home being destroyed, his country harassed and laid waste by the incursions of the conquerors, he was obliged to wander away to the banks of the Connecticut, where he formed a rallying point to the whole body of western Indians, and laid waste several of the English settlements.

Early in the spring he departed on a hazardous expedition, with only thirty chosen men, to penetrate to Seaconck, in the vicinity of Mount Hope, and to procure seed-corn to plant for the sustenance of his troops. This little band of adventurers had passed safely through the Pequod country,[1] and were in the centre of the Narragansett, resting at some wigwams near Pautucket River, when an alarm was given of an approaching enemy. Having but seven men by him at the time, Canonchet dispatched two of them to the top of a neighboring hill, to bring intelligence of the foe.

Panic-struck by the appearance of a troop of English and Indians rapidly advancing, they fled in breathless terror past their chieftain, without stopping to inform him of the danger. Canonchet sent another scout, who did the same. He then sent two more, one of whom, hurrying back in confusion and affright, told him that the whole British army was at hand. Canonchet saw there was no choice but immediate flight. He attempted to escape round the hill, but was perceived and hotly pursued by the hostile Indians and a few of the fleetest of the English. Finding the swiftest pursuer close upon his heels, he threw off

[1] Southern Connecticut.

first his blanket, then his silver-laced coat and belt of peag,[1] by which his enemies knew him to be Canonchet, and redoubled the eagerness of pursuit.

At length, in dashing through the river, his foot slipped upon a stone, and he fell so deep as to wet his gun. This accident so struck him with despair that, as he afterwards confessed, "his heart and his bowels turned within him, and he became like a rotten stick, void of strength."

To such a degree was he unnerved that, being seized by a Pequod Indian within a short distance of the river, he made no resistance, though a man of great vigor of body and boldness of heart. But on being made prisoner, the whole pride of his spirit rose within him; and from that moment we find, in the anecdotes given by his enemies, nothing but repeated flashes of elevated and prince-like heroism. Being questioned by one of the English who first came up with him, and who had not attained his twenty-second year, the proud-hearted warrior, looking with lofty contempt upon his youthful countenance, replied, "You are a child — you cannot understand matters of war — let your brother or your chief come — him will I answer."

Though repeated offers were made to him of his life, on condition of submitting with his nation to the English, yet he rejected them with disdain, and refused to send any proposals of the kind to the great body of his subjects, saying that he knew none of them would comply. Being reproached with his breach of faith towards the whites, his boast that he

[1] Pronounced *peeg*: bits of shells, rounded and polished, and strung on a thread. These beads were used as money, the black and purple varieties being valued at twice as much as the white.

would not deliver up a Wampanoag nor the paring of a Wampanoag's nail, and his threat that he would burn the English alive in their houses, he disdained to justify himself, haughtily answering that others were as forward for the war as himself, and "he desired to hear no more thereof."

So noble and unshaken a spirit, so true a fidelity to his cause and his friend, might have touched the feelings of the generous and the brave; but Canonchet was an Indian; a being towards whom war had no courtesy, humanity no law, religion no compassion, — he was condemned to die. The last words of his that are recorded are worthy the greatness of his soul. When sentence of death was passed upon him, he observed "that he liked it well, for he should die before his heart was soft, or he had spoken anything unworthy of himself." His enemies gave him the death of a soldier, for he was shot at Stoningham, by three young sachems of his own rank.

The defeat of the Narragansett fortress and the death of Canonchet were fatal blows to the fortunes of King Philip. He made an ineffectual attempt to raise a head of war, by stirring up the Mohawks[1] to take arms; but though possessed of the native talents of a statesman, his arts were counteracted by the superior arts of his enlightened enemies, and the terror of their warlike skill began to subdue the resolution of the neighboring tribes. The unfortunate chieftain saw himself daily stripped of power, and his ranks rapidly thinning around him. Some were suborned by the whites; others fell victims to hunger and

[1] One of the five (subsequently six) tribes that made up the great New York confederacy known as the Five Nations. The Mohawks dwelt in the valley of the river that bears their name.

fatigue, and to the frequent attacks by which they were harassed. His stores were all captured; his chosen friends were swept away from before his eyes; his uncle was shot down by his side; his sister was carried into captivity; and in one of his narrow escapes he was compelled to leave his beloved wife and only son to the mercy of the enemy. "His ruin," says the historian, "being thus gradually carried on, his misery was not prevented, but augmented thereby; being himself made acquainted with the sense and experimental feeling of the captivity of his children, loss of friends, slaughter of his subjects, bereavement of all family relations, and being stripped of all outward comforts, before his own life should be taken away."

To fill up the measure of his misfortunes, his own followers began to plot against his life, that by sacrificing him they might purchase dishonorable safety. Through treachery, a number of his faithful adherents, the subjects of Wetamoe, an Indian princess of Pocasset, a near kinswoman and confederate of Philip, were betrayed into the hands of the enemy. Wetamoe was among them at the time, and attempted to make her escape by crossing a neighboring river; either exhausted by swimming, or starved with cold and hunger, she was found dead and naked near the water side. But persecution ceased not at the grave; even death, the refuge of the wretched, where the wicked commonly cease from troubling, was no protection to this outcast female, whose great crime was affectionate fidelity to her kinsman and her friend. Her corpse was the object of unmanly and dastardly vengeance; the head was severed from the body and set upon a pole, and was thus exposed, at Taunton, to

the view of her captive subjects. They immediately recognized the features of their unfortunate queen, and were so affected at this barbarous spectacle that, we are told, they broke forth into the "most horrid and diabolical lamentations."

However Philip had borne up against the complicated miseries and misfortunes that surrounded him, the treachery of his followers seemed to wring his heart and reduce him to despondency. It is said that "he never rejoiced afterwards, nor had success in any of his designs." The spring of hope was broken — the ardor of enterprise was extinguished; he looked around, and all was danger and darkness; there was no eye to pity, nor any arm that could bring deliverance. With a scanty band of followers, who still remained true to his desperate fortunes, the unhappy Philip wandered back to the vicinity of Mount Hope, the ancient dwelling of his fathers. Here he lurked about, "like a spectre, among the scenes of former power and prosperity, now bereft of home, of family and friend." There needs no better picture of his destitute and piteous situation, than that furnished by the homely pen of the chronicler, who is unwarily enlisting the feelings of the reader in favor of the hapless warrior whom he reviles. "Philip," he says, "like a savage wild beast, having been hunted by the English forces through the woods above a hundred miles backward and forward, at last was driven to his own den upon Mount Hope, where he retired with a few of his best friends into a swamp, which proved but a prison to keep him fast till the messengers of death came by divine permission to execute vengeance upon him."

Even in this last refuge of desperation and despair,

a sullen grandeur gathers round his memory. We picture him to ourselves seated among his careworn followers, brooding in silence over his blasted fortunes, and acquiring a savage sublimity from the wildness and dreariness of his lurking-place. Defeated but not dismayed, crushed to the earth but not humiliated, he seemed to grow more haughty beneath disaster and to experience a fierce satisfaction in draining the last dregs of bitterness. Little minds are tamed and subdued by misfortune; but great minds rise above it. The very idea of submission awakened the fury of Philip, and he smote to death one of his followers who proposed an expedient of peace. The brother of the victim made his escape, and in revenge betrayed the retreat of his chieftain. A body of white men and Indians were immediately dispatched to the swamp where Philip lay crouched, glaring with fury and despair. Before he was aware of their approach, they had begun to surround him. In a little while he saw five of his trustiest followers laid dead at his feet; all resistance was vain; he rushed forth from his covert, and made a headlong attempt to escape, but was shot through the heart by a renegado Indian of his own nation.

Such is the scanty story of the brave but unfortunate King Philip; persecuted while living, slandered and dishonored when dead. If, however, we consider even the prejudiced anecdotes furnished us by his enemies, we may perceive in them traces of amiable and lofty character, sufficient to awaken sympathy for his fate and respect for his memory. We find that amidst all the harassing cares and ferocious passions of constant warfare, he was alive to the softer feelings of connubial love and paternal tenderness, and to the

generous sentiment of friendship. The captivity of his "beloved wife and only son" is mentioned with exultation, as causing him poignant misery; the death of any near friend is triumphantly recorded as a new blow on his sensibilities; but the treachery and desertion of many of his followers, in whose affections he had confided, is said to have desolated his heart, and to have bereaved him of all further comfort. He was a patriot, attached to his native soil; a prince, true to his subjects, and indignant of their wrongs; a soldier, daring in battle, firm in adversity, patient of fatigue, of hunger, of every variety of bodily suffering, and ready to perish in the cause he had espoused. Proud of heart, and with an untamable love of natural liberty, he preferred to enjoy it among the beasts of the forests, or in the dismal and famished recesses of swamps and morasses, rather than bow his haughty spirit to submission, and live dependent and despised in the ease and luxury of the settlements. With heroic qualities and bold achievements that would have graced a civilized warrior, and have rendered him the theme of the poet and the historian, he lived a wanderer and a fugitive in his native land, and went down, like a lonely bark foundering amid darkness and tempest, — without a pitying eye to weep his fall, or a friendly hand to record his struggle.

EXPLANATORY NOTES.

RIP VAN WINKLE.

Rip Van Winkle and *The Legend of Sleepy Hollow* are the two pieces of writing by which Irving is best known to-day. They are in themselves excellent stories, and they have the added interest, from a literary point of view, of first exemplifying the form in which the short story was to become established during the nineteenth century. This form afterwards was brought to higher artistic perfection and wider general application by such writers as Edgar Allan Poe, Nathaniel Hawthorne, and Bret Harte in America, and Robert Louis Stevenson, Rudyard Kipling, and Sir Arthur Conan Doyle in England. A very striking view of the development of the short story may be obtained by reading the following examples in the order given: *The Black Cat* and *The Fall of the House of Usher*, by Poe; *Howe's Masquerade*, by Hawthorne; *Tennessee's Partner*, by Bret Harte; *The Sieur de Maletroit's Door*, by Stevenson; *The Man Who Would be King* and *The Drums of the Fore and Aft*, by Kipling; *Silver Blaze*, by Conan Doyle.

The story of *Rip Van Winkle* has been dramatized by Dion Boucicault, and the part of Rip himself was for many years finely interpreted by Joseph Jefferson.

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10 **Fort Christina:** a fort on the Delaware established by the Swedes and captured by Stuyvesant in 1655.

termagant: scolding, bad-tempered. The word comes from the devil-character Termagant in the old Miracle plays.

12 **galligaskins:** loose breeches.

13 **a gallows air:** a guilty or downcast look.

a rubicund portrait: a sign-board with a highly-colored picture of King George III.

14 **the most gigantic word:** We are reminded of the schoolmaster in Goldsmith's *Deserted Village:*

> While words of learnèd length and thundering sound
> Amazed the gaping rustics ranged around;
> And still they gazed, and still the wonder grew
> That one small head could carry all he knew.

junto: a political club, a faction. From the Spanish *junta*, council.

virago: a violent, turbulent woman.

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15 **shagged:** covered with bushes. See Scott, *Lay of the Last Minstrel:*

> Land of brown heath and shaggy wood,
> Land of the mountain and the flood.

16 **jerkin:** short coat, jacket.

17 **outlandish:** foreign.

doublets: close-fitting body-garments, with or without sleeves.

sugar-loaf hat: hat with a high, rounded crown. In those days sugar was manufactured and sold in the form of "loaves"; these were cone-shaped, and about a foot high.

18 **hanger:** short curved sword.

roses: rosettes of ribbon.

Dominie: minister — the term was usually applied to a schoolmaster.

Hollands: gin made in Holland.

19 **firelock:** or "flintlock," a gun in which the charge was ignited by the hammer striking a spark from a piece of flint. The percussion cap was invented later.

roisters: revellers, roysterers.

22 **a red night cap:** a "liberty cap," placed on top of a liberty pole.

23 **phlegm:** apathy, dullness.

Babylonish jargon: a mere confusion of words. The reference is to the Bible story of the Tower of Babel — see *Genesis* xi.

Federal or Democrat: After the Revolution the country was divided into two political parties. The Federalists, with Hamilton at their head, believed in a strong central government; while the Democrats, led by Jefferson, wished to reserve many local powers to the individual states.

a tory: the "tories" were those who remained faithful to the British Government.

28 **Hendrick Hudson:** Henry Hudson was a famous English sailor who discovered the Hudson River in 1609, while in the service of the Dutch East India Company. He sailed up as far as the site of Albany, hunting for a short route to India. He was afterwards employed by the British Government in a similar search and was eventually cast adrift in an open boat in Hudson's Bay by his mutinous crew (1611).

the Half-Moon: the ship in which the voyage up the Hudson was made.

the great city called by his name: an odd slip on Irving's part — New York was never named after Hudson.

30 **Note.** This passage, as well as the Prefatory Note to the story, gives an excellent idea of Irving's quiet humor. He revives the familiar figure of Diedrich Knickerbocker in

order to bestow upon the tale a pleasant air of historical accuracy.

Questions and Topics for Study.

Which parts of the story seem to you to be best — the character drawing, the incidents in the hollow, or the descriptions of scenery? Discuss fully.

Write an imaginary conversation between Mr. Doolittle and the "self-important man" on the subject of Rip's return.

Do you know of any story, other than *Rip Van Winkle*, where the plot turns upon prolonged absence?

THE LEGEND OF SLEEPY HOLLOW.

The charm of this story lies in its leisurely movement, its pleasing and varied descriptive passages, and the touches throughout of slightly malicious humor. It is as if Irving himself stood by, watching with a smile the peculiarities of the schoolmaster.

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33 **Tarry Town:** The purchase of "Sunnyside" by Irving is mentioned in a letter to his brother Peter in 1835: "You have been told, no doubt, of a purchase I have made of ten acres, lying at the foot of Oscar's farm on the river bank. It is a beautiful spot, capable of being made a little paradise. There is a small stone cottage on it, built about a century since, and inhabited by one of the Van Tassels. My idea is to make a little nookery somewhat in the Dutch style, quaint but unpretending."

original Dutch settlers: The region about New York and the Lower Hudson was settled by emigrants sent out by the Dutch West India Company in 1623–29.

34 **Hessian trooper:** The Hessians were soldiers from Hesse, Germany, hired by the British Government during the Revolution to fight in America. The custom of using mercenary soldiers was common at the time. After the war the Hessians were offered the choice of being sent home or of taking up farm lands in the British Colony of Nova Scotia. Many of them accepted the latter offer, and their descendants may be found in the original district to-day.

35 **back to the churchyard:** It was an ancient belief that ghosts must return to their place before "cock-crow."

39 **whilom:** formerly, once upon a time. An old-fashioned word, introduced purposely, to give a flavor to the story.

carried away the palm: won a victory over. A palm branch was the ancient sign of victory; there is a well-known Latin proverb, "Palmam qui meruit ferat" — "let him who deserves it bear the palm."

41 **harbinger:** here, one who gives warning. The word

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originally meant an officer who was sent before a royal party to arrange for lodging and entertainment.

varlet: wretch — used contemptuously. The word has deteriorated in meaning; originally it signified a boy of noble birth who was in training for knighthood.

42 **fearful pleasure**: pleasure that is full of fears. Compare the lines from Gray's *Ode on a Distant Prospect of Eton College*, where, speaking of truant schoolboys, he says:

> They hear a voice in every wind,
> And snatch a fearful joy.

43 **perambulations**: wanderings about.

46 **chanticleer**: the cock.

craving that quarter: asking for mercy. "Quarter" originally meant "peace," "friendship."

47 **linsey-woolsey**: coarse cloth made of a mixture of linen and wool.

Indian corn: what we call to-day, simply, "corn." It was termed Indian corn by the early English settlers, to distinguish it from wheat, which was (and still is) known as "corn" in England.

gaud: bright ornament.

knight-errant: The best example of the true knight-errant to be found in fiction is the Black Knight in *Ivanhoe*.

48 **Herculean**: gigantic. Hercules was the hero of Greek myth, famous for his strength.

Tartar: the Tartars were a race of wild nomadic horsemen, who inhabited the southern steppes of Russia.

49 **rantipole**: wild, rough. An unusual word.

50 **supple-jack**: a climbing plant with a strong, supple stem.

53 **ferule**: cane. The word is no longer used in this sense.

a negro: slaves were not uncommon in the North at the period of the story. There were a good many of them in New York at the time of Irving's youth.

cap of Mercury: Mercury, the messenger of the gods, was represented as wearing a close-fitting winged cap.

petty embassies: trivial errands.

57 **The sun gradually wheeled**: This passage contains a controlled and effective description of a noble scene. It should be compared with the passage in *Rip Van Winkle* beginning "In a long ramble of the kind," on page 15.

It was towards evening: Here we have an almost first-hand account of a picturesque gathering. Note the fine choice of descriptive epithets, in this and the preceding paragraph.

58 **queued**: gathered into a pig-tail. Long hair for men was the fashion of the time. The use of an "eelskin" would seem to us a somewhat unpleasant manner of arranging the queue.

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59 **Heaven bless the mark!** An exclamatory expression, here used humorously. The origin of the phrase is uncertain; the following explanation is taken from Brewer's *Dictionary of Phrase and Fable:* "In archery, when an archer shot well it was customary to cry out 'God save the mark!' — that is, prevent anyone coming after to hit the same mark and displace my arrow. Ironically it was said to a novice whose arrow was nowhere."

want: lack.

60 **St. Vitus:** There was an old superstition in some parts of Europe that good health could be ensured for a year by dancing before an image of this saint on the occasion of his festival. The name "St. Vitus's dance" is given to a nervous disorder which affects the limbs.

61 **There was the story:** note the typical irony of this paragraph.

White Plains: a village about twenty miles north of New York, where a victory was gained by the British under Howe over the Americans under Washington, on October 28, 1776.

62 **Major Andre:** an officer in the British army during the Revolutionary War. He was chosen to arrange with Arnold for the transfer of West Point to British possession. He secured from Arnold maps and plans, but was captured at Tarrytown, and executed as a spy.

63 **arrant jockey:** unmitigated cheat.

should have won it: would certainly have won it. "Should," in the sense of "would" or "ought to," is now obsolete, but was good usage at least as late as 1859, for we find it in Dickens's *Tale of Two Cities,* Book I, chapter v: "He should have been of a hot temperament, for, although it was a bitter day, he wore no coat."

64 **pillions:** pads or cushions placed behind the saddle and adjusted for a second rider.

chapfallen: gloomy, "down in the mouth."

69 **stave:** a few bars from a piece of music.

71 **stocks:** A "stock" was a stiff band of horse-hair or leather, covered with some lighter material and fastened behind with a buckle.

72 **small-clothes:** knee-breeches.

pitch-pipe: a small instrument used to give the note in starting a tune.

74 The *Postscript* is introduced, like the *Note* at the end of *Rip Van Winkle,* to give a touch of pretended reality.

sadly: solemnly.

one of your wary men: one who was always on his guard. The word "your" is used in a colloquial sense.

75 **Ergo:** therefore. A word employed by old-time logicians in stating the conclusion of an argument.

puzzled by the ratiocination of the syllogism: puzzled by the line of reasoning in the argument. A "syllogism" is argument reduced to its lowest terms, in which two "premises" lead to a "conclusion." For example:

All men are mortal;
I am a man;
Therefore, I am mortal.

The syllogism of the story-teller is, of course, pure nonsense.

Questions and Topics for Study.

Write a short theme on one of the following topics:

a. The Village Junto.
b. School-teaching in Sleepy Hollow.
c. A Riverside Farm-house.

Describe a person with whom you are familiar, using methods similar to those employed in *Rip Van Winkle* and *The Legend of Sleepy Hollow*.

In writing a theme about the Dutch settlements along the Hudson River, what help would you secure (a) from your school history, and (b) from Irving's stories?

PHILIP OF POKANOKET.

It has been said that Irving was a story-teller rather than a historian. This sketch offers a fair test of the truth of the statement: he is more interested throughout, one can see, in the narrative qualities of the facts than in the facts themselves. Hence we find here some material which does not bear directly on the subject. He was handicapped, perhaps, because he was writing at second hand — others had told the same story before him. With the present essay should be compared another of similar nature — *Traits of Indian Character*. Both arouse our interest and sympathy rather than our intellectual approval.

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79 **sachems:** chiefs, rulers.

80 **sagamore:** Indian of high rank — the word has about the same significance as "sachem."

83 **a nice enquirer:** close, or exact.

85 **mauraudings:** forays, expeditions for plunder.

86 **chimeras:** horrible stories. The Chimera was a fabulous beast, part lion, part goat, and part dragon.

89 **toils:** snares, ambushes.

perplexed with thickets: an unusual but effective phrase descriptive of tangled woodland.

lugubrious hemlocks: melancholy, gloomy.

wafted themselves: sailed.

90 **ubiquity:** the quality of being everywhere at once.

necromancy: magic.

95 **suborned:** won over by bribery.

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96 **starved:** killed. Originally, "starve" meant "die"; it is now used only of death from hunger.

98 **shot through the heart:** King Philip was slain on August 12, 1676.

Questions and Topics for Study.

Discuss the questions at issue between King Philip and the Colonists. Which side do you think was in the right?

Compare Irving's methods (a) as a story-teller and (b) as an historian. Which do you consider the more effective?

Find some instances of the treatment of the Indians (a) by the Colonists, (b) by the United States Government.

WESTMINSTER ABBEY

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THE VOYAGE

AND

OTHER ENGLISH ESSAYS

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WASHINGTON IRVING.

THE AUTHOR'S ACCOUNT OF HIMSELF.

"I am of this mind with Homer, that as the snaile that crept out of her shel was turned eftsoones into a toad, and thereby was forced to make a stoole to sit on; so the traveller that stragleth from his owne country is in a short time transformed into so monstrous a shape, that he is faine to alter his mansion with his manners, and to live where he can, not where he would." — *Lyly's Euphues.*[1]

I WAS always fond of visiting new scenes, and observing strange characters and manners. Even when a mere child I began my travels, and made many tours of discovery into foreign parts and unknown regions of my native city, to the frequent alarm of my parents, and the emolument of the town crier. As I grew into boyhood, I extended the range of my observations. My holiday afternoons were spent in rambles about the surrounding country. I made myself familiar with all its places famous in history or fable. I knew every spot where a murder or robbery had been committed, or a ghost seen. I visited the neighboring villages, and added greatly to my stock of knowledge, by noting their habits and customs, and conversing with their savages and great men. I even journeyed one long summer's day to the

[1] John Lyly, an English dramatic poet, was born in 1553 and died about 1600. He published in 1579 *Euphues: the Anatomy of Wit*, a book famous for its affected and dainty style, and for its influence on public taste in the times of Elizabeth.

summit of the most distant hill, whence I stretched my eye over many a mile of terra incognita,[1] and was astonished to find how vast a globe I inhabited.

This rambling propensity strengthened with my years. Books of voyages and travels became my passion, and in devouring their contents, I neglected the regular exercises of the school. How wistfully would I wander about the pier-heads in fine weather, and watch the parting ships, bound to distant climes — with what longing eyes would I gaze after their lessening sails, and waft myself in imagination to the ends of the earth!

Further reading and thinking, though they brought this vague inclination into more reasonable bounds, only served to make it more decided. I visited various parts of my own country; and had I been merely a lover of fine scenery, I should have felt little desire to seek elsewhere its gratification: for on no country had the charms of nature been more prodigally lavished. Her mighty lakes, like oceans of liquid silver; her mountains, with their bright aerial tints; her valleys, teeming with wild fertility; her tremendous cataracts, thundering in their solitudes; her boundless plains, waving with spontaneous verdure; her broad deep rivers, rolling in solemn silence to the ocean; her trackless forests, where vegetation puts forth all its magnificence; her skies, kindling with the magic of summer clouds and glorious sunshine, — no, never need an American look beyond his own country for the sublime and beautiful of natural scenery.

But Europe held forth the charms of storied and poetical association. There were to be seen the masterpieces of art, the refinements of highly cultivated

[1] Ter'ra incog'nita, *land unknown.*

society, the quaint peculiarities of ancient and local custom. My native country was full of youthful promise; Europe was rich in the accumulated treasures of age. Her very ruins told the history of times gone by, and every mouldering stone was a chronicle. I longed to wander over the scenes of renowned achievement — to tread, as it were, in the footsteps of antiquity — to loiter about the ruined castle — to meditate on the falling tower — to escape, in short, from the common-place realities of the present, and lose myself among the shadowy grandeurs of the past.

I had, besides all this, an earnest desire to see the great men of the earth. We have, it is true, our great men in America: not a city but has an ample share of them. I have mingled among them in my time, and been almost withered by the shade into which they cast me; for there is nothing so baleful to a small man as the shade of a great one, particularly the great man of a city. But I was anxious to see the great men of Europe; for I had read in the works of various philosophers, that all animals degenerated in America, and man among the number. A great man of Europe, thought I, must therefore be as superior to a great man of America, as a peak of the Alps to a highland of the Hudson; and in this idea I was confirmed, by observing the comparative importance and swelling magnitude of many English travellers among us, who, I was assured, were very little people in their own country. I will visit this land of wonders, thought I, and see the gigantic race from which I am degenerated.

It has been either my good or evil lot to have my roving passion gratified. I have wandered through different countries and witnessed many of the shifting

scenes of life. I cannot say that I have studied them with the eye of a philosopher, but rather with the sauntering gaze with which humble lovers of the picturesque stroll from the window of one print-shop to another; caught sometimes by the delineations of beauty, sometimes by the distortions of caricature, and sometimes by the loveliness of landscape. As it is the fashion for modern tourists to travel pencil in hand, and bring home their portfolios filled with sketches, I am disposed to get up a few for the entertainment of my friends. When, however, I look over the hints and memorandums I have taken down for the purpose my heart almost fails me, at finding how my idle humor has led me aside from the great object studied by every regular traveller who would make a book. I fear I shall give equal disappointment with an unlucky landscape-painter, who had travelled on the continent, but, following the bent of his vagrant inclination, had sketched in nooks, and corners, and by-places. His sketch book was accordingly crowded with cottages, and landscapes, and obscure ruins; but he had neglected to paint St. Peter's, or the Coliseum; the cascade of Terni,[1] or the bay of Naples; and had not a single glacier or volcano in his whole collection.

[1] Terni is a town in Italy about fifty miles from Rome. The cascade is on a branch of the river Nera. The water falls by three leaps about 750 feet, making one of the most beautiful and romantic cataracts in the world.

THE VOYAGE.[1]

Ships, ships, I will descrie you
Amidst the main,
I will come and try you,
What you are protecting,
And projecting,
What 's your end and aim.
One goes abroad for merchandise and trading,
Another stays to keep his country from invading,
A third is coming home with rich and wealthy lading.
Hallo! my fancie, whither wilt thou go?

OLD POEM.

To an American visiting Europe, the long voyage he has to make is an excellent preparative. The temporary absence of worldly scenes and employments produces a state of mind peculiarly fitted to receive new and vivid impressions. The vast space of waters that separates the hemispheres is like a blank page in existence. There is no gradual transition by which, as in Europe, the features and population of one country blend almost imperceptibly with those of another. From the moment you lose sight of the land you have left, all is vacancy, until you step on the opposite shore, and are launched at once into the bustle and novelties of another world.

In travelling by land there is a continuity of scene, and a connected succession of persons and incidents, that carry on the story of life, and lessen the effect of absence and separation. We drag, it is true, "a

[1] Irving's first voyage to Europe was made in 1804 in a sailing vessel. He was at that time twenty-one years of age. He visited Europe a second time in 1815, going, as before, in a sailing vessel, for, although Fulton was successful with his steamboat on the Hudson as early as 1807, the Atlantic was not crossed by steamer until 1838. *The Sketch Book* appeared in 1819 and 1820 in seven successive numbers, the first of which contained *The Voyage.*

lengthening chain" at each remove of our pilgrimage but the chain is unbroken; we can trace it back link by link; and we feel that the last still grapples us to home. But a wide sea voyage severs us at once. It makes us conscious of being cast loose from the secure anchorage of settled life, and sent adrift upon a doubtful world. It interposes a gulf, not merely imaginary, but real, between us and our homes — a gulf subject to tempest, and fear, and uncertainty, rendering distance palpable and return precarious.

Such, at least, was the case with myself. As I saw the last blue line of my native land fade away like a cloud in the horizon, it seemed as if I had closed one volume of the world and its concerns, and had time for meditation, before I opened another. That land, too, now vanishing from my view, which contained all most dear to me in life; what vicissitudes might occur in it, what changes might take place in me, before I should visit it again! Who can tell, when he sets forth to wander, whither he may be driven by the uncertain currents of existence; or when he may return; or whether it may ever be his lot to revisit the scenes of his childhood?

I said that at sea all is vacancy; I should correct the expression. To one given to day-dreaming, and fond of losing himself in reveries, a sea voyage is full of subjects for meditation; but then they are the wonders of the deep and of the air, and rather tend to abstract the mind from worldly themes. I delighted to loll over the quarter-railing or climb to the main-top, of a calm day, and muse for hours together on the tranquil bosom of a summer's sea; to gaze upon the piles of golden clouds just peering above the horizon, fancy them some fairy realms, and people them

with a creation of my own; to watch the gentle undulating billows, rolling their silver volumes, as if to die away on those happy shores.

There was a delicious sensation of mingled security and awe with which I looked down, from my giddy height, on the monsters of the deep at their uncouth gambols: shoals of porpoises tumbling about the bow of the ship; the grampus, slowly heaving his huge form above the surface; or the ravenous shark, darting, like a spectre, through the blue waters. My imagination would conjure up all that I had heard or read of the watery world beneath me: of the finny herds that roam its fathomless valleys; of the shapeless monsters that lurk among the very foundations of the earth, and of those wild phantasms that swell the tales of fishermen and sailors.

Sometimes a distant sail, gliding along the edge of the ocean, would be another theme of idle speculation. How interesting this fragment of a world, hastening to rejoin the great mass of existence! What a glorious monument of human invention; which has in a manner triumphed over wind and wave; has brought the ends of the world into communion; has established an interchange of blessings, pouring into the sterile regions of the north all the luxuries of the south; has diffused the light of knowledge and the charities of cultivated life; and has thus bound together those scattered portions of the human race, between which nature seemed to have thrown an insurmountable barrier.

We one day descried some shapeless object drifting at a distance. At sea, everything that breaks the monotony of the surrounding expanse attracts attention. It proved to be the mast of a ship that must

have been completely wrecked; for there were the remains of handkerchiefs, by which some of the crew had fastened themselves to this spar, to prevent their being washed off by the waves. There was no trace by which the name of the ship could be ascertained. The wreck had evidently drifted about many months; clusters of shell-fish had fastened about it, and long sea-weeds flaunted at its sides. But where, thought I, is the crew? Their struggle has long been over — they have gone down amidst the roar of the tempest — their bones lie whitening among the caverns of the deep. Silence, oblivion, like the waves, have closed over them, and no one can tell the story of their end. What sighs have been wafted after that ship! what prayers offered up at the deserted fireside of home! How often has the mistress, the wife, the mother, pored over the daily news, to catch some casual intelligence of this rover of the deep! How has expectation darkened into anxiety — anxiety into dread — and dread into despair! Alas! not one memento may ever return for love to cherish. All that shall ever be known is that she sailed from her port, "and was never heard of more!"

The sight of this wreck, as usual, gave rise to many dismal anecdotes. This was particularly the case in the evening, when the weather, which had hitherto been fair, began to look wild and threatening, and gave indications of one of those sudden storms which will sometimes break in upon the serenity of a summer voyage. As we sat round the dull light of a lamp in the cabin, that made the gloom more ghastly, every one had his tale of shipwreck and disaster. I was particularly struck with a short one related by the captain.

"As I was once sailing," said he, "in a fine stout ship across the banks of Newfoundland, one of those heavy fogs which prevail in those parts rendered it impossible for us to see far ahead, even in the daytime; but at night the weather was so thick that we could not distinguish any object at twice the length of the ship. I kept lights at the mast-head, and a constant watch forward to look out for fishing smacks, which are accustomed to lie at anchor on the banks. The wind was blowing a smacking breeze, and we were going at a great rate through the water. Suddenly the watch gave the alarm of 'a sail ahead!' — it was scarcely uttered before we were upon her. She was a small schooner, at anchor, with her broadside toward us. The crew were all asleep, and had neglected to hoist a light. We struck her just amidships. The force, the size, the weight of our vessel, bore her down below the waves; we passed over her and were hurried on our course. As the crashing wreck was sinking beneath us, I had a glimpse of two or three half-naked wretches rushing from her cabin; they just started from their beds to be swallowed shrieking by the waves. I heard their drowning cry mingling with the wind. The blast that bore it to our ears swept us out of all farther hearing. I shall never forget that cry! It was some time before we could put the ship about, she was under such headway. We returned, as nearly as we could guess, to the place where the smack had anchored. We cruised about for several hours in the dense fog. We fired signal-guns, and listened if we might hear the halloo of any survivors; but all was silent — we never saw or heard anything of them more."

I confess these stories, for a time, put an end to all

my fine fancies. The storm increased with the night. The sea was lashed into tremendous confusion. There was a fearful, sullen sound of rushing waves and broken surges. Deep called unto deep. At times the black volume of clouds overhead seemed rent asunder by flashes of lightning which quivered along the foaming billows, and made the succeeding darkness doubly terrible. The thunders bellowed over the wild waste of waters, and were echoed and prolonged by the mountain waves. As I saw the ship staggering and plunging among these roaring caverns, it seemed miraculous that she regained her balance, or preserved her buoyancy. Her yards would dip into the water; her bow was almost buried beneath the waves. Sometimes an impending surge appeared ready to overwhelm her, and nothing but a dexterous movement of the helm preserved her from the shock.

When I retired to my cabin, the awful scene still followed me. The whistling of the wind through the rigging sounded like funereal wailings. The creaking of the masts, the straining and groaning of bulk-heads, as the ship labored in the weltering sea, were frightful. As I heard the waves rushing along the sides of the ship, and roaring in my very ear, it seemed as if Death were raging round this floating prison, seeking for his prey: the mere starting of a nail, the yawning of a seam, might give him entrance.

A fine day, however, with a tranquil sea and favoring breeze, soon put all these dismal reflections to flight. It is impossible to resist the gladdening influence of fine weather and fair wind at sea. When the ship is decked out in all her canvas, every sail swelled, and careering gayly over the curling waves, how lofty, how gallant she appears — how she seems

to lord it over the deep! I might fill a volume with the reveries of a sea voyage, for with me it is almost a continual reverie — but it is time to get to shore.

It was a fine sunny morning when the thrilling cry of "land!" was given from the mast-head. None but those who have experienced it can form an idea of the delicious throng of sensations which rush into an American's bosom when he first comes in sight of Europe. There is a volume of associations with the very name. It is the land of promise, teeming with everything of which his childhood has heard, or on which his studious years have pondered.

From that time until the moment of arrival, it was all feverish excitement. The ships of war, that prowled like guardian giants along the coast; the headlands of Ireland, stretching out into the channel; the Welsh mountains, towering into the clouds; all were objects of intense interest. As we sailed up the Mersey, I reconnoitred the shores with a telescope. My eye dwelt with delight on neat cottages, with their trim shrubberies and green grassplots. I saw the mouldering ruin of an abbey overrun with ivy, and the taper spire of a village church rising from the brow of a neighboring hill — all were characteristic of England.

The tide and wind were so favorable that the ship was enabled to come at once to the pier. It was thronged with people: some, idle lookers-on; others, eager expectants of friends or relatives. I could distinguish the merchant to whom the ship was consigned. I knew him by his calculating brow and restless air. His hands were thrust into his pockets; he was whistling thoughtfully, and walking to and fro, a small space having been accorded him by the crowd, in

deference to his temporary importance. There were repeated cheerings and salutations interchanged between the shore and the ship, as friends happened to recognize each other. I particularly noticed one young woman of humble dress, but interesting demeanor. She was leaning forward from among the crowd; her eye hurried over the ship as it neared the shore, to catch some wished-for countenance. She seemed disappointed and agitated; when I heard a faint voice call her name. It was from a poor sailor who had been ill all the voyage, and had excited the sympathy of every one on board. When the weather was fine, his messmates had spread a mattress for him on deck in the shade, but of late his illness had so increased that he had taken to his hammock, and only breathed a wish that he might see his wife before he died. He had been helped on deck as we came up the river, and was now leaning against the shrouds, with a countenance so wasted, so pale, so ghastly, that it was no wonder even the eye of affection did not recognize him. But at the sound of his voice, her eye darted on his features; it read at once a whole volume of sorrow; she clasped her hands, uttered a faint shriek, and stood wringing them in silent agony.

All now was hurry and bustle. The meetings of acquaintances — the greetings of friends — the consultations of men of business. I alone was solitary and idle. I had no friend to meet, no cheering to receive. I stepped upon the land of my forefathers — but felt that I was a stranger in the land.

RURAL LIFE IN ENGLAND.[1]

> Oh! friendly to the best pursuits of man,
> Friendly to thought, to virtue, and to peace,
> Domestic life in rural pleasure past!
>
> COWPER.

THE stranger who would form a correct opinion of the English character must not confine his observations to the metropolis. He must go forth into the country; he must sojourn in villages and hamlets; he must visit castles, villas, farmhouses, villages; he must wander through parks and gardens; along hedges and green lanes; he must loiter about country churches; attend wakes and fairs, and other rural festivals; and cope with the people in all their conditions, and all their habits and humors.

In some countries the large cities absorb the wealth and fashion of the nation; they are the only fixed abodes of elegant and intelligent society, and the country is inhabited almost entirely by boorish peasantry. In England, on the contrary, the metropolis is a mere gathering-place, or general rendezvous, of the polite classes, where they devote a small portion of the year to a hurry of gayety and dissipation, and,

[1] Irving's brief residence in England after his first voyage and his longer stay there after his second (see note on page 5) admirably fitted him to sympathize with English country life. He visited Thomas Campbell, Thomas Moore, Sir Walter Scott, and other English celebrities, and was everywhere most hospitably received. Says Mr. Godwin, an English author, of *Rural Life*, "It is, I believe, all true; and one wonders, while reading, that nobody ever said this before." Richard H. Dana in a critical notice says, "We come from reading *Rural Life in England* as much restored and cheerful as if we had been passing an hour or two in the very fields and woods themselves."

having indulged this kind of carnival, return again to the apparently more congenial habits of rural life. The various orders of society are therefore diffused over the whole surface of the kingdom, and the most retired neighborhoods afford specimens of the different ranks.

The English, in fact, are strongly gifted with the rural feeling. They possess a quick sensibility to the beauties of nature, and a keen relish for the pleasures and employments of the country. This passion seems inherent in them. Even the inhabitants of cities, born and brought up among brick walls and bustling streets, enter with facility into rural habits, and evince a tact for rural occupation. The merchant has his snug retreat in the vicinity of the metropolis, where he often displays as much pride and zeal in the cultivation of his flower-garden, and the maturing of his fruits, as he does in the conduct of his business, and the success of a commercial enterprise. Even those less fortunate individuals, who are doomed to pass their lives in the midst of din and traffic, contrive to have something that shall remind them of the green aspect of nature. In the most dark and dingy quarters of the city, the drawing-room window resembles frequently a bank of flowers; every spot capable of vegetation has its grassplot and flower-bed, and every square its mimic park, laid out with picturesque taste, and gleaming with refreshing verdure.

Those who see the Englishman only in town are apt to form an unfavorable opinion of his social character. He is either absorbed in business, or distracted by the thousand engagements that dissipate time, thought, and feeling, in this huge metropolis. He has, therefore, too commonly, a look of hurry and abstraction.

Wherever he happens to be, he is on the point of going somewhere else; at the moment he is talking on one subject, his mind is wandering to another; and while paying a friendly visit, he is calculating how he shall economize time so as to pay the other visits allotted in the morning. An immense metropolis, like London, is calculated to make men selfish and uninteresting. In their casual and transient meetings, they can but deal briefly in commonplaces. They present but the cold superficies of character — its rich and genial qualities have no time to be warmed into a flow.

It is in the country that the Englishman gives scope to his natural feelings. He breaks loose gladly from the cold formalities and negative civilities of town; throws off his habits of shy reserve, and becomes joyous and free-hearted. He manages to collect round him all the conveniences and elegancies of polite life, and to banish its restraints. His country seat abounds with every requisite, either for studious retirement, tasteful gratification, or rural exercise. Books, paintings, music, horses, dogs, and sporting implements of all kinds, are at hand. He puts no constraint, either upon his guests or himself, but, in the true spirit of hospitality, provides the means of enjoyment, and leaves every one to partake according to his inclination.

The taste of the English in the cultivation of land, and in what is called landscape gardening, is unrivalled. They have studied Nature intently, and discovered an exquisite sense of her beautiful forms and harmonious combinations. Those charms which, in other countries, she lavishes in wild solitudes, are here assembled round the haunts of domestic life. They

seem to have caught her coy and furtive graces, and spread them, like witchery, about their rural abodes.

Nothing can be more imposing than the magnificence of English park scenery. Vast lawns that extend like sheets of vivid green, with here and there clumps of gigantic trees, heaping up rich piles of foliage. The solemn pomp of groves and woodland glades, with the deer trooping in silent herds across them; the hare, bounding away to the covert; or the pheasant, suddenly bursting upon the wing. The brook, taught to wind in natural meanderings, or expand into a glassy lake; the sequestered pool, reflecting the quivering trees, with the yellow leaf sleeping on its bosom, and the trout roaming fearlessly about its limpid waters; while some rustic temple, or sylvan statue, grown green and dank with age, gives an air of classic sanctity to the seclusion.

These are but a few of the features of park scenery; but what most delights me is the creative talent with which the English decorate the unostentatious abodes of middle life. The rudest habitation, the most unpromising and scanty portion of land, in the hands of an Englishman of taste, becomes a little paradise. With a nicely discriminating eye, he seizes at once upon its capabilities, and pictures in his mind the future landscape. The sterile spot grows into loveliness under his hand; and yet the operations of art which produce the effect are scarcely to be perceived. The cherishing and training of some trees; the cautious pruning of others; the nice distribution of flowers and plants of tender and graceful foliage; the introduction of a green slope of velvet turf; the partial opening to a peep of blue distance, or silver gleam of water, — all these are managed with a delicate tact, a pervading

yet quiet assiduity, like the magic touchings with which a painter finishes up a favorite picture.

The residence of people of fortune and refinement in the country has diffused a degree of taste and elegance in rural economy, that descends to the lowest class. The very laborer, with his thatched cottage and narrow slip of ground, attends to their embellishment. The trim hedge, the grassplot before the door, the little flower-bed bordered with snug box, the woodbine trained up against the wall and hanging its blossoms about the lattice; the pot of flowers in the window; the holly, providently planted about the house, to cheat winter of its dreariness, and to throw in a semblance of green summer to cheer the fireside, — all these bespeak the influence of taste, flowing down from high sources, and pervading the lowest levels of the public mind. If ever Love, as poets sing, delights to visit a cottage, it must be the cottage of an English peasant.

The fondness for rural life among the higher classes of the English has had a great and salutary effect upon the national character. I do not know a finer race of men than the English gentlemen. Instead of the softness and effeminacy which characterize the men of rank in most countries, they exhibit a union of elegance and strength, a robustness of frame and freshness of complexion, which I am inclined to attribute to their living so much in the open air, and pursuing so eagerly the invigorating recreations of the country. These hardy exercises produce also a healthful tone of mind and spirits, and a manliness and simplicity of manners, which even the follies and dissipations of the town cannot easily pervert, and can never entirely destroy. In the country, too, the differ-

ent orders of society seem to approach more freely, to be more disposed to blend and operate favorably upon each other. The distinctions between them do not appear to be so marked and impassable as in the cities. The manner in which property has been distributed into small estates and farms has established a regular gradation from the noblemen, through the classes of gentry, small landed proprietors, and substantial farmers, down to the laboring peasantry; and while it has thus banded the extremes of society together, has infused into each intermediate rank a spirit of independence. This, it must be confessed, is not so universally the case at present as it was formerly; the larger estates having, in late years of distress, absorbed the smaller, and in some parts of the country almost annihilated the sturdy race of small farmers. These, however, I believe are but casual breaks in the general system I have mentioned.

In rural occupation there is nothing mean and debasing. It leads a man forth among scenes of natural grandeur and beauty; it leaves him to the workings of his own mind, operated upon by the purest and most elevating of external influences. Such a man may be simple and rough, but he cannot be vulgar. The man of refinement, therefore, finds nothing revolting in an intercourse with the lower orders in rural life, as he does when he casually mingles with the lower orders of cities. He lays aside his distance and reserve, and is glad to waive the distinctions of rank and to enter into the honest, heartfelt enjoyments of common life. Indeed the very amusements of the country bring men more and more together; and the sound of hound and horn blend all feelings into harmony. I believe this is one great reason why the nobility and

gentry are more popular among the inferior orders in England than they are in any other country; and why the latter have endured so many excessive pressures and extremities, without repining more generally at the unequal distribution of fortune and privilege.

To this mingling of cultivated and rustic society may also be attributed the rural feeling that runs through British literature; the frequent use of illustrations from rural life; those incomparable descriptions of Nature that abound in the British poets, that have continued down from "The Flower and the Leaf" of Chaucer,[1] and have brought into our closets all the freshness and fragrance of the dewy landscape. The pastoral writers of other countries appear as if they had paid Nature an occasional visit, and become acquainted with her general charms; but the British poets have lived and revelled with her — they have wooed her in her most secret haunts — they have watched her minutest caprices. A spray could not tremble in the breeze — a leaf could not rustle to the ground — a diamond drop could not patter in the stream — a fragrance could not exhale from the humble violet, nor a daisy unfold its crimson tints to the morning, but it has been noticed by these impassioned and delicate observers, and wrought up into some beautiful morality.

The effect of this devotion of elegant minds to rural occupations has been wonderful on the face of the country. A great part of the island is rather level,

[1] The *Dictionary of National Biography*, edited by Leslie Stephen, says that *The Flower and the Leaf* is one of many pieces that used to pass current as Chaucer's, but are undoubtedly spurious. Internal evidence shows that this poem was written later than Chaucer's time, and by a lady.

and would be monotonous, were it not for the charms of culture; but it is studded and gemmed, as it were, with castles and palaces, and embroidered with parks and gardens. It does not abound in grand and sublime prospects, but rather in little home scenes of rural repose and sheltered quiet. Every antique farm-house and moss-grown cottage is a picture; and as the roads are continually winding, and the view is shut in by groves and hedges, the eye is delighted by a continual succession of small landscapes of captivating loveliness.

The great charm, however, of English scenery is the moral feeling that seems to pervade it. It is associated in the mind with ideas of order, of quiet, of sober well-established principles, of hoary usage and reverend custom. Everything seems to be the growth of ages of regular and peaceful existence. The old church, of remote architecture, with its low massive portal; its gothic tower; its windows, rich with tracery and painted glass in scrupulous preservation; its stately monuments of warriors and worthies of the olden time, ancestors of the present lords of the soil, its tombstones, recording successive generations of sturdy yeomanry, whose progeny still plough the same fields, and kneel at the same altar; the parsonage, a quaint irregular pile, partly antiquated, but repaired and altered in the tastes of various ages and occupants; the stile and footpath leading from the church-yard, across pleasant fields, and along shady hedge-rows, according to an immemorial right of way; the neighboring village, with its venerable cottages, its public green, sheltered by trees, under which the forefathers of the present race have sported; the antique family mansion, standing apart in some little rural

domain, but looking down with a protecting air on the surrounding scene — all these common features of English landscape evince a calm and settled security, an hereditary transmission of homebred virtues and local attachments, that speak deeply and touchingly for the moral character of the nation.

It is a pleasing sight, of a Sunday morning, when the bell is sending its sober melody across the quiet fields, to behold the peasantry in their best finery, with ruddy faces, and modest cheerfulness, thronging tranquilly along the green lanes to church; but it is still more pleasing to see them in the evenings, gathering about their cottage doors, and appearing to exult in the humble comforts and embellishments which their own hands have spread around them.

It is this sweet home feeling, this settled repose of affection in the domestic scene, that is, after all, the parent of the steadiest virtues and purest enjoyments; and I cannot close these desultory remarks better, than by quoting the words of a modern English poet,[1] who has depicted it with remarkable felicity: —

> Through each gradation, from the castled hall,
> The city dome, the villa crowned with shade,
> But chief from modest mansions numberless,
> In town or hamlet, shelt'ring middle life,
> Down to the cottaged vale, and straw-roof'd shed,
> This western isle hath long been famed for scenes
> Where bliss domestic finds a dwelling-place:
> Domestic bliss, that like a harmless dove
> (Honor and sweet endearment keeping guard)

[1] Rev. Rann Kennedy, a clergyman of Birmingham, and a friend of Irving's. The passage is from Kennedy's poem on the Princess Charlotte, the only daughter of George IV. She died in 1817, at the age of twenty-one.

Can centre in a little quiet nest
All that desire would fly for through the earth;
That can, the world eluding, be itself
A world enjoyed; that wants no witnesses
But its own sharers, and approving Heaven;
That, like a flower deep hid in rocky cleft,
Smiles, though 't is looking only at the sky.

THE COUNTRY CHURCH.

A gentleman!
What, o' the woolpack? or the sugar-chest?
Or lists of velvet? which is 't, pound, or yard,
You vend your gentry by?

BEGGAR'S BUSH.[1]

THERE are few places more favorable to the study of character than an English country church. I was once passing a few weeks at the seat of a friend, who resided in the vicinity of one, the appearance of which particularly struck my fancy. It was one of those rich morsels of quaint antiquity which give such a peculiar charm to English landscape. It stood in the midst of a country filled with ancient families, and contained, within its cold and silent aisles, the congregated dust of many noble generations. The interior walls were encrusted with monuments of every age and style. The light streamed through windows dimmed with armorial bearings, richly emblazoned in stained glass. In various parts of the church were tombs of knights, and high-born dames, of gorgeous workmanship, with their effigies in colored marble.

[1] A comedy by John Fletcher (1579–1625), dramatist. It depicts the woodland life of beggars.

On every side, the eye was struck with some instance of aspiring mortality; some haughty memorial which human pride had erected over its kindred dust, in this temple of the most humble of all religions.

The congregation was composed of the neighboring people of rank, who sat in pews sumptuously lined and cushioned, furnished with richly-gilded prayer-books, and decorated with their arms upon the pew doors; of the villagers and peasantry, who filled the back seats and a small gallery beside the organ; and of the poor of the parish, who were ranged on benches in the aisles.

The service was performed by a snuffling, well-fed vicar, who had a snug dwelling near the church. He was a privileged guest at all the tables of the neighborhood, and had been the keenest fox-hunter in the country, until age and good living had disabled him from doing anything more than ride to see the hounds throw off, and make one at the hunting dinner.

Under the ministry of such a pastor, I found it impossible to get into the train of thought suitable to the time and place; so having, like many other feeble Christians, compromised with my conscience, by laying the sin of my own delinquency at another person's threshold, I occupied myself by making observations on my neighbors.

I was as yet a stranger in England, and curious to notice the manners of its fashionable classes. I found as usual, that there was the least pretension where there was the most acknowledged title to respect. I was particularly struck, for instance, with the family of a nobleman of high rank, consisting of several sons and daughters. Nothing could be more simple and unassuming than their appearanee. They generally came

to church in the plainest equipage and often on foot. The young ladies would stop and converse in the kindest manner with the peasantry, caress the children, and listen to the stories of the humble cottagers. Their countenances were open and beautifully fair, with an expression of high refinement, but, at the same time, a frank cheerfulness, and engaging affability. Their brothers were tall, and elegantly formed. They were dressed fashionably, but simply; with strict neatness and propriety, but without any mannerism or foppishness. Their whole demeanor was easy and natural, with that lofty grace, and noble frankness, which bespeak free-born souls that have never been checked in their growth by feelings of inferiority. There is a healthful hardiness about real dignity, that never dreads contact and communion with others, however humble. It is only spurious pride that is morbid and sensitive, and shrinks from every touch. I was pleased to see the manner in which they would converse with the peasantry about those rural concerns and field sports, in which the gentlemen of this country so much delight. In these conversations there was neither haughtiness on the one part, nor servility on the other; and you were only reminded of the difference of rank by the habitual respect of the peasant.

In contrast to these was the family of a wealthy citizen, who had amassed a vast fortune, and, having purchased the estate and mansion of a ruined nobleman in the neighborhood, was endeavoring to assume all the style and dignity of an hereditary lord of the soil. The family always came to church *en prince*.[1] They were rolled majestically along in a carriage

emblazoned with arms. The crest glittered in silver radiance from every part of the harness where a crest could possibly be placed. A fat coachman in a three-cornered hat, richly laced, and a flaxen wig, curling close round his rosy face, was seated on the box, with a sleek Danish dog beside him. Two footmen in gorgeous liveries, with huge bouquets, and gold-headed canes, lolled behind. The carriage rose and sunk on its long springs with peculiar stateliness of motion. The very horses champed their bits, arched their necks, and glanced their eyes more proudly than common horses; either because they had caught a little of the family feeling, or were reined up more tightly than ordinary.

I could not but admire the style with which this splendid pageant was brought up to the gate of the church-yard. There was a vast effect produced at the turning of an angle of the wall, — a great smacking of the whip, straining and scrambling of horses, glistening of harness, and flashing of wheels through gravel. This was the moment of triumph and vain-glory to the coachman. The horses were urged and checked until they were fretted into a foam. They threw out their feet in a prancing trot, dashing about pebbles at every step. The crowd of villagers sauntering quietly to church, opened precipitately to the right and left, gaping in vacant admiration. On reaching the gate, the horses were pulled up with a suddenness that produced an immediate stop, and almost threw them on their haunches.

There was an extraordinary hurry of the footmen to alight, pull down the steps, and prepare everything for the descent on earth of this august family. The old citizen first emerged his round red face from out

the door, looking about him with the pompous air of a man accustomed to rule on 'Change, and shake the stock-market with a nod. His consort, a fine, fleshy, comfortable dame, followed him. There seemed, I must confess, but little pride in her composition. She was the picture of broad, honest, vulgar enjoyment. The world went well with her; and she liked the world. She had fine clothes, a fine house, a fine carriage, fine children, everything was fine about her: it was nothing but driving about, and visiting and feasting. Life was to her a perpetual revel; it was one long Lord Mayor's day.

Two daughters succeeded to this goodly couple. They certainly were handsome, but had a supercilious air that chilled admiration, and disposed the spectator to be critical. They were ultra-fashionable in dress, and though no one could deny the richness of their decorations, yet their appropriateness might be questioned amidst the simplicity of a country church. They descended loftily from the carriage, and moved up the line of peasantry with a step that seemed dainty of the soil it trod on. They cast an excursive glance around, that passed coldly over the burly faces of the peasantry, until they met the eyes of the nobleman's family, when their countenances immediately brightened into smiles, and they made the most profound and elegant curtseys, which were returned in a manner that showed they were but slight acquaintances.

I must not forget the two sons of this aspiring citizen, who came to church in a dashing curricle, with outriders. They were arrayed in the extremity of the mode, with all that pedantry of dress which marks the man of questionable pretensions to style. They kept entirely by themselves, eyeing every one askance

that came near them, as if measuring his claims to respectability; yet they were without conversation, except the exchange of an occasional cant phrase. They even moved artificially; for their bodies, in compliance with the caprice of the day, had been disciplined into the absence of all ease and freedom. Art had done everything to accomplish them as men of fashion, but nature had denied them the nameless grace. They were vulgarly shaped, like men formed for the common purposes of life, and had that air of supercilious assumption which is never seen in the true gentleman.

I have been rather minute in drawing the pictures of these two families, because I considered them specimens of what is often to be met with in this country — the unpretending great, and the arrogant little. I have no respect for titled rank, unless it be accompanied with true nobility of soul; but I have remarked, in all countries where artificial distinctions exist, that the very highest classes are always the most courteous and unassuming. Those who are well assured of their own standing are least apt to trespass on that of others; whereas, nothing is so offensive as the aspirings of vulgarity, which thinks to elevate itself by humiliating its neighbor.

As I have brought these families into contrast, I must notice their behavior in church. That of the nobleman's family was quiet, serious, and attentive. Not that they appeared to have any fervor of devotion, but rather a respect for sacred things, and sacred places, inseparable from good breeding. The others, on the contrary, were in a perpetual flutter and whisper; they betrayed a continual consciousness of finery, and the sorry ambition of being the wonders of a rural congregation.

The old gentleman was the only one really attentive to the service. He took the whole burden of family devotion upon himself; standing bolt upright, and uttering the responses with a loud voice that might be heard all over the church. It was evident that he was one of these thorough church and king men, who connect the idea of devotion and loyalty; who consider the Deity, somehow or other, of the government party, and religion "a very excellent sort of thing, that ought to be countenanced and kept up."

When he joined so loudly in the service, it seemed more by way of example to the lower orders, to show them that, though so great and wealthy, he was not above being religious; as I have seen a turtle-fed alderman swallow publicly a basin of charity soup, smacking his lips at every mouthful, and pronouncing it "excellent food for the poor."

When the service was at an end, I was curious to witness the several exits of my groups. The young noblemen and their sisters, as the day was fine, preferred strolling home across the fields, chatting with the country people as they went. The others departed as they came, in grand parade. Again were the equipages wheeled up to the gate. There was again the smacking of whips, the clattering of hoofs, and the glittering of harness. The horses started off almost at a bound; the villagers again hurried to right and left; the wheels threw up a cloud of dust; and the aspiring family was wrapt out of sight in a whirl wind.

THE ANGLER.

'This day dame Nature seem'd in love,
The lusty sap began to move,
Fresh juice did stir th' embracing vines,
And birds had drawn their valentines.
The jealous trout that low did lie,
Rose at a well-dissembled flie.
There stood my friend, with patient skill,
Attending of his trembling quill.

SIR H. WOTTON.[1]

IT is said that many an unlucky urchin is induced to run away from his family, and betake himself to seafaring life, from reading the history of Robinson Crusoe; and I suspect that, in like manner, many of those worthy gentlemen, who are given to haunt the sides of pastoral streams with angle-rods in hand, may trace the origin of their passion to the seductive pages of honest Izaak Walton.[2] I recollect studying his "Complete Angler" several years since, in company with a knot of friends in America, and, moreover, that we were all completely bitten with the angling mania. It was early in the year; but as soon as the weather was auspicious, and that the spring began to melt into the verge of summer, we took rod in hand

[1] Sir Henry Wotton (1568–1639) was an accomplished diplomatist in the times of James I., and a gentleman of scholarly tastes and refined wit.

[2] Izaak Walton was born in 1593 and died in 1683. *The Complete Angler* was first published in 1653. Walton kept adding to its completeness for a quarter of a century, the thirteen chapters of the original edition having grown to twenty-one before he died. He "hooked a much bigger fish than he angled for," says the *Encyclopædia Britannica*, "when he offered his quaint treatise to the public. There is hardly a name in our literature, even of the first rank, whose immortality is more secure."

and sallied into the country, as stark mad as was ever Don Quixote [1] from reading books of chivalry.

One of our party had equalled the Don in the fulness of his equipments, being attired cap-a-pie for the enterprise. He wore a broad-skirted fustian coat, perplexed with half a hundred pockets; a pair of stout shoes, and leathern gaiters; a basket slung on one side for fish; a patent rod; a landing net, and a score of other inconveniences, only to be found in the true angler's armory. Thus harnessed for the field, he was as great a matter of stare and wonderment among the country folk, who had never seen a regular angler, as was the steel-clad hero of La Mancha among the goatherds of the Sierra Morena.

Our first essay was along a mountain brook, among the highlands of the Hudson, — a most unfortunate place for the execution of those piscatory tactics which had been invented along the velvet margins of quiet English rivulets. It was one of those wild streams that lavish, among our romantic solitudes, unheeded beauties, enough to fill the sketch-book of a hunter of the picturesque. Sometimes it would leap down rocky shelves, making small cascades, over which the trees threw their broad balancing sprays, and long nameless weeds hung in fringes from the impending banks, dripping with diamond drops. Sometimes it would brawl and fret along a ravine in the matted shade of a forest, filling it with murmurs; and, after

[1] The hero of a Spanish satirical romance by Cervantes (1547–1616), who feels called upon to become a knight-errant, to defend the oppressed and to succor the injured. He looks upon windmills as giants, flocks of sheep as armies, inns as castles, and galley-slaves as gentlemen in distress. He lived in a district known as La Mancha, and the Sierra Morena, a mountain range in Spain, was the theatre of many of his exploits.

this termagant career, would steal forth into open day with the most placid demure face imaginable; as I have seen some pestilent shrew of a housewife, after filling her home with uproar and ill-humor, come dimpling out of doors, swimming, and curtseying, and smiling upon all the world.

How smoothly would this vagrant brook glide, at such times, through some bosom of green meadow land, among the mountains; where the quiet was only interrupted by the occasional tinkling of a bell from the lazy cattle among the clover, or the sound of a wood-cutter's axe from the neighboring forest!

For my part, I was always a bungler at all kinds of sport that required either patience or adroitness, and had not angled above half an hour before I had completely "satisfied the sentiment," and convinced myself of the truth of Izaak Walton's opinion, that angling is something like poetry — a man must be born to it. I hooked myself instead of the fish; tangled my line in every tree; lost my bait; broke my rod; until I gave up the attempt in despair, and passed the day under the trees, reading old Izaak; satisfied that it was his fascinating vein of honest simplicity and rural feeling that had bewitched me, and not the passion for angling. My companions, however, were more persevering in their delusion. I have them at this moment before my eyes, stealing along the border of the brook, where it lay open to the day, or was merely fringed by shrubs and bushes. I see the bittern rising with hollow scream as they break in upon his rarely-invaded haunt; the kingfisher watching them suspiciously from his dry tree that overhangs the deep black mill-pond, in the gorge of the hills; the tortoise letting himself slip sideways from off the stone or log

on which he is sunning himself; and the panic-struck frog plumping in headlong as they approach, and spreading an alarm throughout the watery world around.

I recollect also that, after toiling and watching and creeping about for the greater part of a day, with scarcely any success, in spite of all our admirable apparatus, a lubberly country urchin came down from the hills, with a rod made from a branch of a tree, a few yards of twine, and, as heaven shall help me! I believe a crooked pin for a hook, baited with a vile earthworm, — and in half an hour caught more fish than we had nibbles throughout the day!

But above all, I recollect the "good, honest, wholesome, hungry" repast, which we made under a beech-tree just by a spring of pure sweet water that stole out of the side of a hill; and how, when it was over, one of the party read old Izaak Walton's scene with the milk-maid, while I lay on the grass and built castles in a bright pile of clouds, until I fell asleep. All this may appear like mere egotism; yet I cannot refrain from uttering these recollections, which are passing like a strain of music over my mind, and have been called up by an agreeable scene which I witnessed not long since.

In a morning's stroll along the banks of the Alun, a beautiful little stream which flows down from the Welsh hills and throws itself into the Dee, my attention was attracted to a group seated on the margin. On approaching, I found it to consist of a veteran angler and two rustic disciples. The former was an old fellow with a wooden leg, with clothes very much but very carefully patched, betokening poverty, honestly come by, and decently maintained. His face

bore the marks of former storms, but present fair weather; its furrows had been worn into an habitual smile; his iron-gray locks hung about his ears, and he had altogether the good-humored air of a constitutional philosopher who was disposed to take the world as it went. One of his companions was a ragged wight, with the skulking look of an arrant poacher, and I 'll warrant could find his way to any gentleman's fish-pond in the neighborhood in the darkest night. The other was a tall, awkward, country lad, with a lounging gait, and apparently somewhat of a rustic beau. The old man was busy in examining the maw of a trout which he had just killed, to discover by its contents what insects were seasonable for bait; and was lecturing on the subject to his companions, who appeared to listen with infinite deference. I have a kind feeling towards all "brothers of the angle," ever since I read Izaak Walton. They are men, he affirms, of a "mild, sweet, and peaceable spirit;" and my esteem for them has been increased since I met with an old "Tretyse of fishing with the Angle," in which are set forth many of the maxims of their inoffensive fraternity. "Take good hede," sayeth this honest little tretyse, "that in going about your disportes ye open no man's gates but that ye shet them again. Also ye shall not use this forsayd crafti disport for no covetousness to the encreasing and sparing of your money only, but principally for your solace, and to cause the helth of your body and specyally of your soule."[1]

[1] From this same treatise, it would appear that angling is a more industrious and devout employment than it is generally considered. "For when ye purpose to go on your disportes in fishynge, ye will not desyre greatlye many persons with you

I thought that I could perceive in the veteran angler before me an exemplification of what I had read; and there was a cheerful contentedness in his looks, that quite drew me towards him. I could not but remark the gallant manner in which he stumped from one part of the brook to another; waving his rod in the air, to keep the line from dragging on the ground or catching among the bushes; and the adroitness with which he would throw his fly to any particular place; sometimes skimming it lightly along a little rapid; sometimes casting it into one of those dark holes made by a twisted root or overhanging bank, in which the large trout are apt to lurk. In the meanwhile he was giving instructions to his two disciples; showing them the manner in which they should handle their rods, fix their flies, and play them along the surface of the stream. The scene brought to my mind the instructions of the sage Piscator to his scholar. The country around was of that pastoral kind which Walton is fond of describing. It was a part of the great plain of Cheshire, close by the beautiful vale of Gessford, and just where the inferior Welsh hills begin to swell up from among fresh-smelling meadows. The day, too, like that recorded in his work, was mild and sunshiny, with now and then a soft-dropping shower, that sowed the whole earth with diamonds.

I soon fell into conversation with the old angler, and was so much entertained that, under pretext of receiving instructions in his art, I kept company with

which might let you of your game. And that ye may serve God devoutly in sayinge effectually your customable prayers. And thus doying, ye shall eschew and also avoyde many vices, as ydelnes which is principall cause to induce man to many other vices, as it is right well known." — W. I.

him almost the whole day; wandering along the banks of the stream, and listening to his talk. He was very communicative, having all the easy garrulity of cheerful old age; and I fancy was a little flattered by having an opportunity of displaying his piscatory lore; for who does not like now and then to play the sage?

He had been much of a rambler in his day; and had passed some years of his youth in America, particularly in Savannah, where he had entered into trade and had been ruined by the indiscretion of a partner. He had afterwards experienced many ups and downs in life, until he got into the navy, where his leg was carried away by a cannon-ball, at the battle of Camperdown.[1] This was the only stroke of real good fortune he had ever experienced, for it got him a pension, which, together with some small paternal property, brought him in a revenue of nearly forty pounds. On this he retired to his native village, where he lived quietly and independently, and devoted the remainder of his life to the "noble art of angling."

I found that he had read Izaak Walton attentively, and he seemed to have imbibed all his simple frankness and prevalent good-humor. Though he had been sorely buffeted about the world, he was satisfied that the world, in itself, was good and beautiful. Though he had been as roughly used in different countries as a poor sheep that is fleeced by every hedge and thicket, yet he spoke of every nation with candor and kindness, appearing to look only on the good side of things; and above all, he was almost the only man I had ever

[1] Camperdown is a village of Holland, twenty-seven miles northwest of Amsterdam, celebrated on account of the victory gained off its coast by the English Admiral Duncan over the Dutch fleet under Admiral De Winter, October 11, 1797.

met with, who had been an unfortunate adventurer in America, and had honesty and magnanimity enough to take the fault to his own door, and not to curse the country.

The lad that was receiving his instructions, I learnt, was the son and heir apparent of a fat old widow who kept the village inn, and of course a youth of some expectation, and much courted by the idle, gentleman-like personages of the place. In taking him under his care, therefore, the old man had probably an eye to a privileged corner in the tap-room, and an occasional cup of cheerful ale free of expense.

There is certainly something in angling, if we could forget, which anglers are apt to do, the cruelties and tortures inflicted on worms and insects, that tends to produce a gentleness of spirit, and a pure serenity of mind. As the English are methodical even in their recreations, and are the most scientific of sportsmen, it has been reduced among them to perfect rule and system. Indeed, it is an amusement peculiarly adapted to the mild and highly cultivated scenery of England, where every roughness has been softened away from the landscape. It is delightful to saunter along those limpid streams which wander, like veins of silver, through the bosom of this beautiful country; leading one through a diversity of small home scenery; sometimes winding through ornamented grounds; sometimes brimming along through rich pasturage, where th fresh green is mingled with sweet-smelling flowers, sometimes venturing in sight of villages and hamlets, and then running capriciously away into shady retirements. The sweetness and serenity of nature, and the quiet watchfulness of the sport, gradually bring on pleasant fits of musing; which are now and then

agreeably interrupted by the song of a bird, the distant whistle of the peasant, or perhaps the vagary of some fish, leaping out of the still water and skimming transiently about its glassy surface. "When I would beget content," says Izaak Walton, "and increase confidence in the power and wisdom and providence of Almighty God, I will walk the meadows by some gliding stream, and there contemplate the lilies that take no care, and those very many other little living creatures that are not only created but fed, (man knows not how) by the goodness of the God of nature, and therefore trust in him."

I cannot forbear to give another quotation from one of those ancient champions of angling, which breathes the same innocent and happy spirit:

Let me live harmlessly, and near the brink
Of Trent or Avon have a dwelling-place,
Where I may see my quill, or cork, down sink,
With eager bite of pike, or bleak, or dace;
And on the world and my Creator think:
Whilst some men strive ill-gotten goods t' embrace:
And others spend their time in base excess
Of wine, or, worse, in war or wantonness.
Let them that will, these pastimes still pursue,
And on such pleasing fancies feed their fill;
So I the fields and meadows green may view,
And daily by fresh rivers walk at will,
Among the daisies and the violets blue,
Red hyacinth and yellow daffodil.[1]

On parting with the old angler I inquired after his place of abode, and happening to be in the neighborhood of the village a few evenings afterwards, I had the curiosity to seek him out. I found him living in a small cottage, containing only one room, but a per-

[1] J. Davors.

fect curiosity in its method and arrangement. It was on the skirts of the village, on a green bank, a little back from the road, with a small garden in front, stocked with kitchen herbs, and adorned with a few flowers. The whole front of the cottage was overrun with a honeysuckle. On the top was a ship for a weathercock. The interior was fitted up in a truly nautical style, his ideas of comfort and convenience having been acquired on the berth-deck of a man-of-war. A hammock was slung from the ceiling, which in the daytime was lashed up so as to take but little room. From the centre of the chamber hung a model of a ship, of his own workmanship. Two or three chairs, a table, and a large sea-chest, formed the principal movables. About the wall were stuck up naval ballads, such as Admiral Hosier's Ghost,[1] All in the Downs,[2] and Tom Bowling,[3] intermingled with pictures of sea-fights, among which the battle of Camperdown held a distinguished place. The mantel-piece

[1] This ballad, written by Richard Glover in 1739, is based on an English expedition of twenty sail to block up the galleons of the Spanish West Indies, but with strict orders not to fight. The men died of disease and the admiral of a broken heart. After Admiral Vernon's victory over the same foe, Admiral Hosier and three thousand men are represented as rising "all in dreary hammocks shrouded, which for winding-sheets they wore," and lamenting the cruel orders that forbade their attacking with twenty ships when Vernon succeeded with six.

[2] "All in the Downs the fleet was moored," — the first line of the ballad, by John Gay, popularly known as *Black-eyed Susan*. It was published in 1720.

[3] A naval character in Smollett's *Roderick Random*, in whose memory Charles Dibdin wrote one of his famous sea-songs beginning thus: —

Here a sheer hulk lies poor Tom Bowling,
The darling of his crew.

was decorated with seashells; over which hung a quadrant, flanked by two wood-cuts of most bitter-looking naval commanders. His implements for angling were carefully disposed on nails and hooks about the room. On a shelf was arranged his library, containing a work on angling, much worn; a Bible covered with canvas; an odd volume or two of voyages; a nautical almanac; and a book of songs.

His family consisted of a large black cat with one eye, and a parrot which he had caught and tamed, and educated himself, in the course of one of his voyages; and which uttered a variety of sea phrases, with the hoarse rattling tone of a veteran boatswain. The establishment reminded me of that of the renowned Robinson Crusoe; it was kept in neat order, everything being "stowed away" with the regularity of a ship of war; and he informed me that he "scoured the deck every morning, and swept it between meals."

I found him seated on a bench before the door, smoking his pipe in the soft evening sunshine. His cat was purring soberly on the threshold, and his parrot describing some strange evolutions in an iron ring that swung in the centre of his cage. He had been angling all day, and gave me a history of his sport with as much minuteness as a general would talk over a campaign; being particularly animated in relating the manner in which he had taken a large trout, which had completely tasked all his skill and wariness, and which he had sent as a trophy to mine hostess of the inn.

How comforting it is to see a cheerful and contented old age; and to behold a poor fellow, like this, after being tempest-tost through life, safely moored in a mug and quiet harbor in the evening of his days

His happiness, however, sprung from within himself, and was independent of external circumstances; for he had that inexhaustible good nature, which is the most precious gift of Heaven; spreading itself like oil over the troubled sea of thought, and keeping the mind smooth and equable in the roughest weather.

On inquiring further about him, I learnt that he was a universal favorite in the village, and the oracle of the tap-room; where he delighted the rustics with his songs, and, like Sinbad, astonished them with his stories of strange lands, and shipwrecks, and sea-fights. He was much noticed too by gentlemen sportsmen of the neighborhood; had taught several of them the art of angling; and was a privileged visitor to their kitchens. The whole tenor of his life was quiet and inoffensive, being principally passed about the neighboring streams, when the weather and season were favorable; and at other times he employed himself at home, preparing his fishing tackle for the next campaign, or manufacturing rods, nets, and flies, for his patrons and pupils among the gentry.

He was a regular attendant at church on Sundays, though he generally fell asleep during the sermon. He had made it his particular request that when he died he should be buried in a green spot, which he could see from his seat in church, and which he had marked out ever since he was a boy, and had thought of when far from home on the raging sea, in danger of being food for the fishes — it was the spot where his father and mother had been buried.

I have done, for I fear that my reader is growing weary; but I could not refrain from drawing the picture of this worthy "brother of the angle;" who has made me more than ever in love with the theory

though I fear I shall never be adroit in the practice of his art; and I will conclude this rambling sketch, in the words of honest Izaak Walton, by craving the blessing of St. Peter's master upon my reader, "and upon all that are true lovers of virtue; and dare trust in his providence; and be quiet; and go a angling."

THE STAGE-COACH.

Omne bené
Sine pœnâ
Tempus est ludendi.
Venit hora
Absque morâ
Libros deponendi.

OLD HOLIDAY SCHOOL SONG.[1]

IN the preceding paper[2] I have made some general observations on the Christmas festivities of England, and am tempted to illustrate them by some anecdotes of a Christmas passed in the country; in perusing which, I would most courteously invite my reader to lay aside the austerity of wisdom, and to put on that genuine holiday spirit which is tolerant of folly and anxious only for amusement.

In the course of a December tour in Yorkshire, I rode for a long distance in one of the public coaches, on the day preceding Christmas. The coach was crowded, both inside and out, with passengers, who,

[1] The stanza signifies that it is well there is a time for making merry that brings no punishment, and that the hour is at hand for promptly putting aside one's books.

[2] Omitted from this book. The *Sketch Book* has four papers on Christmas, entitled Christmas, Christmas Eve, Christmas Day (see page 50), and Christmas Dinner respectively.

by their talk, seemed principally bound to the mansions of relations or friends, to eat the Christmas dinner. It was loaded also with hampers of game, and baskets and boxes of delicacies; and hares hung dangling their long ears about the coachman's box, presents from distant friends for the impending feast. I had three fine rosy-cheeked school-boys for my fellow passengers inside, full of the buxom health and manly spirit which I have observed in the children of this country. They were returning home for the holidays, in high glee, and promising themselves a world of enjoyment. It was delightful to hear the gigantic plans of the little rogues, and the impracticable feats they were to perform during their six weeks' emancipation from the abhorred thraldom of book, birch, and pedagogue. They were full of the anticipations of the meeting with the family and household, down to the very cat and dog; and of the joy they were to give their little sisters, by the presents with which their pockets were crammed; but the meeting to which they seemed to look forward with the greatest impatience was with Bantam, which I found to be a pony, and, according to their talk, possessed of more virtues than any steed since the days of Bucephalus.[1] How he could trot! how he could run! and then such leaps as he would take — there was not a hedge in the whole country that he could not clear.

They were under the particular guardianship of the coachman, to whom, whenever an opportunity presented, they addressed a host of questions, and pro-

[1] The favorite charger of Alexander the Great. Tradition tells how Alexander, in his boyhood, tamed Bucephalus, thus fulfilling the condition stated by an oracle as necessary for obtaining the throne of Macedon.

nounced him one of the best fellows in the world. Indeed, I could not but notice the more than ordinary air of bustle and importance of the coachman, who wore his hat a little on one side, and had a large bunch of Christmas greens stuck in the button-hole of his coat. He is always a personage full of mighty care and business, but he is particularly so during this season, having so many commissions to execute in consequence of the great interchange of presents. And here, perhaps, it may not be unacceptable to my untravelled readers, to have a sketch that may serve as a general representation of this very numerous and important class of functionaries, who have a dress, a manner, a language, an air, peculiar to themselves, and prevalent throughout the fraternity; so that, wherever an English stage-coachman may be seen, he cannot be mistaken for one of any other craft or mystery.

He has commonly a broad, full face, curiously mottled with red, as if the blood had been forced by hard feeding into every vessel of the skin; he is swelled into jolly dimensions by frequent potations of malt liquors, and his bulk is still further increased by a multiplicity of coats, in which he is buried like a cauliflower, the upper one reaching to his heels. He wears a broad-brimmed, low-crowned hat; a huge roll of colored handkerchief about his neck, knowingly knotted and tucked in at the bosom; and has in summer time a large bouquet of flowers in his button-hole, the present, most probably, of some enamored country lass His waistcoat is commonly of some bright color, striped, and his small clothes extend far below the knees, to meet a pair of jockey boots which reach about half way up his legs.

All this costume is maintained with much precision. he has a pride in having his clothes of excellent materials, and, notwithstanding the seeming grossness of his appearance, there is still discernible that neatness and propriety of person, which is almost inherent in an Englishman. He enjoys great consequence and consideration along the road; has frequent conferences with the village housewives, who look upon him as a man of great trust and dependence; and he seems to have a good understanding with every bright-eyed country lass. The moment he arrives where the horses are to be changed, he throws down the reins with something of an air, and abandons the cattle to the care of the hostler; his duty being merely to drive from one stage to another. When off the box, his hands are thrust into the pockets of his great coat, and he rolls about the inn yard with an air of the most absolute lordliness. Here he is generally surrounded by an admiring throng of hostlers, stable-boys, shoeblacks, and those nameless hangers-on that infest inns and taverns and run errands, and do all kind of odd jobs for the privilege of battening on the drippings of the kitchen and the leakage of the tap-room. These all look up to him as to an oracle; treasure up his cant phrases; echo his opinions about horses and other topics of jockey lore; and, above all, endeavor to imitate his air and carriage. Every ragamuffin that has a coat to his back, thrusts his hands in the pockets, rolls in his gait, talks slang, and is an embryo Coachey.

Perhaps it might be owing to the pleasing serenity that reigned in my own mind, that I fancied I saw cheerfulness in every countenance throughout the journey. A stage-coach, however, carries animation

always with it, and puts the world in motion as it whirls along. The horn, sounded at the entrance of a village, produces a general bustle. Some hasten forth to meet friends; some with bundles and band-boxes to secure places, and in the hurry of the moment can hardly take leave of the group that accompanies them. In the mean time, the coachman has a world of small commissions to execute. Sometimes he delivers a hare or pheasant; sometimes jerks a small parcel or newspaper to the door of a public house; and sometimes, with knowing leer and words of sly import, hands to some half-blushing, half-laughing housemaid an odd-shaped billet-doux from some rustic admirer. As the coach rattles through the village, every one runs to the window, and you have glances on every side of fresh country faces and blooming, giggling girls. At the corners are assembled juntos of village idlers and wise men, who take their stations there for the important purpose of seeing company pass; but the sagest knot is generally at the blacksmith's, to whom the passing of the coach is an event fruitful of much speculation. The smith, with the horse's heel in his lap, pauses as the vehicle whirls by; the cyclops[1] round the anvil suspend their ringing hammers, and suffer the iron to grow cool; and the sooty spectre in brown paper cap, laboring at the bellows, leans on the handle for a moment, and permits the asthmatic engine to heave a long-drawn sigh, while he glares through the murky smoke and sulphureous gleams of the smithy.

[1] The word has the same form in the singular and the plural. The Cyclops, a mythical race of giants with but one eye, in the middle of the forehead, were said to assist Vulcan in his work shops under Mount Etna.

Perhaps the impending holiday might have given a more than usual animation to the country, for it seemed to me as if everybody was in good looks and good spirits. Game, poultry, and other luxuries of the table were in brisk circulation in the villages; the grocers', butchers', and fruiterers' shops were thronged with customers. The housewives were stirring briskly about, putting their dwellings in order; and the glossy branches of holly, with their bright red berries, began to appear at the windows. The scene brought to mind an old writer's account of Christmas preparations: "Now capons and hens, besides turkeys, geese, and ducks, with beef and mutton — must all die — for in twelve days[1] a multitude of people will not be fed with a little. Now plums and spice, sugar and honey, square it among pies and broth. Now or never must music be in tune, for the youth must dance and sing to get them a heat, while the aged sit by the fire. The country maid leaves half her market, and must be sent again, if she forgets a pack of cards on Christmas eve. Great is the contention of holly and ivy, whether master or dame wears the breeches. Dice and cards benefit the butler; and if the cook do not lack wit, he will sweetly lick his fingers."

I was roused from this fit of luxurious meditation by a shout from my little travelling companions. They had been looking out of the coach windows for the last few miles, recognizing every tree and cottage as they approached home, and now there was a general burst of joy. "There 's John! and there 's

[1] Christmas festivities in the past were usually celebrated with great spirit for twelve days, or until Twelfth Night (January 6), and sometimes lasted until Candlemas (February 2)

old Carlo! and there 's Bantam!" cried the happy little rogues, clapping their hands.

At the end of a lane there was an old, sober-looking servant in livery, waiting for them; he was accompanied by a superannuated pointer, and by the redoubtable Bantam, a little old rat of a pony, with a shaggy mane and long rusty tail, who stood dozing quietly by the road-side, little dreaming of the bustling times that awaited him.

I was pleased to see the fondness with which the little fellows leaped about the steady old footman, and hugged the pointer, who wriggled his whole body for joy. But Bantam was the great object of interest; all wanted to mount at once, and it was with some difficulty that John arranged that they should ride by turns, and the eldest should ride first.

Off they set at last; one on the pony, with the dog bounding and barking before him, and the others holding John's hands; both talking at once, and overpowering him with questions about home and with school anecdotes. I looked after them with a feeling in which I do not know whether pleasure or melancholy predominated; for I was reminded of those days when, like them, I had neither known care nor sorrow, and a holiday was the summit of earthly felicity. We stopped a few moments afterwards, to water the horses; and on resuming our route, a turn of the road brought us in sight of a neat country seat. I could just distinguish the forms of a lady and two young girls in the portico, and I saw my little comrades, with Bantam, Carlo, and old John, trooping along the carriage road. I leaned out of the coach window, in hopes of witnessing the happy meeting, but a grove of trees shut it from my sight.

In the evening we reached a village where I had determined to pass the night. As we drove into the great gateway of the inn, I saw on one side the light of a rousing kitchen fire beaming through a window. I entered, and admired, for the hundredth time, that picture of convenience, neatness, and broad honest enjoyment, the kitchen of an English inn. It was of spacious dimensions, hung round with copper and tin vessels highly polished, and decorated here and there with a Christmas green. Hams, tongues, and flitches of bacon were suspended from the ceiling; a smoke-jack[1] made its ceaseless clanking beside the fire-place, and a clock ticked in one corner. A well-scoured deal table extended along one side of the kitchen, with a cold round of beef, and other hearty viands, upon it, over which two foaming tankards of ale seemed mounting guard. Travellers of inferior order were preparing to attack this stout repast, whilst others sat smoking and gossiping over their ale on two high-backed oaken settles beside the fire. Trim house-maids were hurrying backwards and forwards, under the directions of a fresh, bustling landlady; but still seizing an occasional moment to exchange a flippant word, and have a rallying laugh, with the group round the fire. The scene completely realized Poor Robin's[2] humble idea of the comforts of mid-winter:

> Now trees their leafy hats do bare
> To reverence Winter's silver hair;

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[1] A kind of circular wheel or fan, horizontally placed, that was made to revolve by the upward current in the chimney. It turned a spit.

[2] Poor Robin was a pseudonym of the poet, Robert Herrick, under which he issued a series of almanacs that was begun in 1661. The passage quoted is from the number for 1694.

A handsome hostess, merry host,
A pot of ale now and a toast,
Tobacco and a good coal fire,
Are things this season doth require.

I had not been long at the inn when a post-chaise drove up to the door. A young gentleman stepped out, and by the light of the lamps I caught a glimpse of a countenance which I thought I knew. I moved forward to get a nearer view, when his eye caught mine. I was not mistaken; it was Frank Bracebridge, a sprightly, good-humored young fellow, with whom I had once travelled on the continent. Our meeting was extremely cordial, for the countenance of an old fellow-traveller always brings up the recollection of a thousand pleasant scenes, odd adventures, and excellent jokes. To discuss all these in a transient interview at an inn was impossible; and finding that I was not pressed for time, and was merely making a tour of observation, he insisted that I should give him a day or two at his father's country seat, to which he was going to pass the holidays, and which lay at a few miles' distance. "It is better than eating a solitary Christmas dinner at an inn," said he, "and I can assure you of a hearty welcome, in something of the old-fashioned style." His reasoning was cogent, and I must confess the preparation I had seen for universal festivity and social enjoyment had made me feel a little impatient of my loneliness. I closed, therefore, at once, with his invitation; the chaise drove up to the door, and in a few moments I was on my way to the family mansion of the Bracebridges.

CHRISTMAS DAY.

Dark and dull night, flie hence away,
And give the honor to this day
That sees December turn'd to May.
. . . . . .
Why does the chilling winter's morne
Smile like a field beset with corne?
Or smell like to a meade new-shorne,
Thus on the sudden? Come and see
The cause why things thus fragrant be.

HERRICK.

WHEN I woke the next morning,[1] it seemed as if all the events of the preceding evening had been a dream, and nothing but the identity of the ancient chamber convinced me of their reality. While I lay musing on my pillow, I heard the sound of little feet pattering outside of the door, and a whispering consultation. Presently a choir of small voices chanted forth an old Christmas carol, the burden of which was —

Rejoice, our Saviour he was born
On Christmas day in the morning.

I rose softly, slipt on my clothes, opened the door suddenly, and beheld one of the most beautiful little fairy groups that a painter could imagine. It consisted of a boy and two girls, the eldest not more than six, and lovely as seraphs. They were going the rounds of the house, and singing at every chamber door, but my sudden appearance frightened them into mute bashfulness. They remained for a moment playing on their lips with their fingers, and now and then stealing a shy glance from under their eyebrows, until, as if by one impulse, they scampered away, and as

[1] Geoffrey Crayon, Gentleman, spent his Christmas Eve at Bracebridge Hall. The account which he gives of the festivities on that occasion is omitted from this book.

they turned an angle of the gallery, I heard them laughing in triumph at their escape.

Everything conspired to produce kind and happy feelings, in this stronghold of old-fashioned hospitality. The window of my chamber looked out upon what in summer would have been a beautiful landscape. There was a sloping lawn, a fine stream winding at the foot of it, and a tract of park beyond, with noble clumps of trees, and herds of deer. At a distance was a neat hamlet, with the smoke from the cottage chimneys hanging over it; and a church, with its dark spire in strong relief against the clear cold sky. The house was surrounded with evergreens, according to the English custom, which would have given almost an appearance of summer; but the morning was extremely frosty; the light vapor of the preceding evening had been precipitated by the cold, and covered all the trees and every blade of grass with its fine crystallizations. The rays of a bright morning sun had a dazzling effect among the glittering foliage. A robin, perched upon the top of a mountain ash that hung its clusters of red berries just before my window, was basking himself in the sunshine, and piping a few querulous notes; and a peacock was displaying all the glories of his train, and strutting with the pride and gravity of a Spanish grandee, on the terrace walk below.

I had scarcely dressed myself, when a servant appeared to invite me to family prayers. He showed me the way to a small chapel in the old wing of the house, where I found the principal part of the family already assembled in a kind of gallery, furnished with cushions, hassocks, and large prayer-books; the servants were seated on benches below. The old gentle-

man read prayers from a desk in front of the gallery, and Master Simon acted as clerk and made the responses; and I must do him the justice to say, that he acquitted himself with great gravity and decorum.

The service was followed by a Christmas carol, which Mr. Bracebridge himself had constructed from a poem of his favorite author, Herrick; and it had been adapted to an old church melody by Master Simon. As there were several good voices among the household, the effect was extremely pleasing; but I was particularly gratified by the exaltation of heart, and sudden sally of grateful feeling, with which the worthy squire delivered one stanza; his eye glistening, and his voice rambling out of all the bounds of time and tune:

"'T is thou that crown'st my glittering hearth
With guiltlesse mirth,
And giv'st me wassaile[1] bowles to drink,
Spiced to the brink.

Lord, 't is thy plenty-dropping hand
That soiles my land,
And giv'st me, for my bushell sowne,
Twice ten for one."

I afterwards understood that early morning service was read on every Sunday and saint's day throughout the year, either by Mr. Bracebridge or by some member of the family. It was once almost universally the case at the seats of the nobility and gentry of England, and it is much to be regretted that the custom is falling into neglect; for the dullest observer must be

[1] From the Anglo-Saxon, meaning *Be in health.* Hence it means the liquor with which one's health is drunk, — a kind of ale or wine flavored with nutmeg, sugar, toast, ginger, roasted pples, etc., and much used at Christmas and other festivities.

sensible of the order and serenity prevalent in those households where the occasional exercise of a beautiful form of worship in the morning gives, as it were, the key-note to every temper for the day, and attunes every spirit to harmony.

Our breakfast consisted of what the squire denominated true old English fare. He indulged in some bitter lamentations over modern breakfasts of tea and toast, which he censured as among the causes of modern effeminacy and weak nerves, and the decline of old English heartiness; and though he admitted them to his table to suit the palates of his guests, yet there was a brave display of cold meats, wine, and ale, on the sideboard.

After breakfast, I walked about the grounds with Frank Bracebridge and Master Simon, or Mr. Simon, as he was called by everybody but the squire. We were escorted by a number of gentlemanlike dogs, that seemed loungers about the establishment; from the frisking spaniel to the steady old stag-hound — the last of which was of a race that had been in the family time out of mind — they were all obedient to a dog-whistle which hung to Master Simon's buttonhole, and in the midst of their gambols would glance an eye occasionally upon a small switch he carried in his hand.

The old mansion had a still more venerable look in the yellow sunshine than by pale moonlight; and I could not but feel the force of the squire's idea, that the formal terraces, heavily moulded balustrades, and clipped yew-trees, carried with them an air of proud aristocracy.

There appeared to be an unusual number of peacocks about the place, and I was making some remarks

upon what I termed a flock of them, that were basking under a sunny wall, when I was gently corrected in my phraseology by Master Simon, who told me that, according to the most ancient and approved treatise on hunting, I must say a *muster* of peacocks. "In the same way," added he, with a slight air of pedantry, "we say a flight of doves or swallows, a bevy of quails, a herd of deer, of wrens, or cranes, a skulk of foxes, or a building of rooks." He went on to inform me that, according to Sir Anthony Fitzherbert, we ought to ascribe to this bird "both understanding and glory; for, being praised, he will presently set up his tail, chiefly against the sun, to the intent you may the better behold the beauty thereof. But at the fall of the leaf, when his tail falleth, he will mourn and hide himself in corners, till his tail come again as it was."

I could not help smiling at this display of small erudition on so whimsical a subject; but I found that the peacocks were birds of some consequence at the hall; for Frank Bracebridge informed me that they were great favorites with his father, who was extremely careful to keep up the breed, partly because they belonged to chivalry, and were in great request at the stately banquets of the olden time; and partly because they had a pomp and magnificence about them, highly becoming an old family mansion. Nothing, he was accustomed to say, had an air of greater state and dignity than a peacock perched upon an antique stone balustrade.

Master Simon had now to hurry off, having an appointment at the parish church with the village choristers, who were to perform some music of his selection. There was something extremely agreeable in the cheerful flow of animal spirits of the little

man; and I confess I had been somewhat surprised at his apt quotations from authors who certainly were not in the range of every-day reading. I mentioned this last circumstance to Frank Bracebridge, who told me with a smile that Master Simon's whole stock of erudition was confined to some half a dozen old authors, which the squire had put into his hands, and which he read over and over, whenever he had a studious fit; as he sometimes had on a rainy day, or a long winter evening. Sir Anthony Fitzherbert's Book of Husbandry; Markham's Country Contentments; the Tretyse of Hunting, by Sir Thomas Cockayne, Knight; Izaak Walton's Angler, and two or three more such ancient worthies of the pen, were his standard authorities; and, like all men who know but a few books, he looked up to them with a kind of idolatry, and quoted them on all occasions. As to his songs, they were chiefly picked out of old books in the squire's library, and adapted to tunes that were popular among the choice spirits of the last century. His practical application of scraps of literature, however, had caused him to be looked upon as a prodigy of book-knowledge by all the grooms, huntsmen, and small sportsmen of the neighborhood.

While we were talking, we heard the distant toll of the village bell, and I was told that the squire was a little particular in having his household at church on a Christmas morning; considering it a day of pouring out of thanks and rejoicing; for, as old Tusser observed, —

"At Christmas be merry, *and thankful withal,*
And feast thy poor neighbors, the great with the small."

"If you are disposed to go to church," said Frank Bracebridge, "I can promise you a specimen of my

cousin Simon's musical achievements. As the church is destitute of an organ, he has formed a band from the village amateurs, and established a musical club for their improvement; he has also sorted a choir, as he sorted my father's pack of hounds, according to the directions of Jervaise Markham, in his Country Contentments, for the bass he has sought out all the 'deep, solemn mouths,' and for the tenor the 'loud-ringing mouths,' among the country bumpkins; and for 'sweet mouths' he has culled with curious taste among the prettiest lassies in the neighborhood; though these last, he affirms, are the most difficult to keep in tune; your pretty female singer being exceedingly wayward and capricious, and very liable to accident."

As the morning, though frosty, was remarkably fine and clear, the most of the family walked to the church, which was a very old building of gray stone, and stood near a village, about half a mile from the park gate. Adjoining it was a low snug parsonage, which seemed coeval with the church. The front of it was perfectly matted with a yew-tree, that had been trained against its walls, through the dense foliage of which, apertures had been formed to admit light into the small antique lattices. As we passed this sheltered nest, the parson issued forth and preceded us.

I had expected to see a sleek well-conditioned pastor, such as is often found in a snug living in the vicinity of a rich patron's table, but I was disappointed. The parson was a little, meagre, black-looking man, with a grizzled wig that was too wide, and stood off from each ear; so that his head seemed to have shrunk away within it, like a dried filbert in its shell. He wore a rusty coat, with great skirts, and pockets that

would have held the church Bible and prayer-book: and his small legs seemed still smaller, from being planted in large shoes, decorated with enormous buckles.

I was informed by Frank Bracebridge that the parson had been a chum of his father's at Oxford, and had received this living shortly after the latter had come to his estate. He was a complete black-letter hunter,[1] and would scarcely read a work printed in the Roman character. The editions of Caxton and Wynkin de Worde were his delight; and he was indefatigable in his researches after such old English writers as have fallen into oblivion from their worthlessness. In deference, perhaps, to the notions of Mr. Bracebridge, he had made diligent investigations into the festive rites and holiday customs of former times; and had been as zealous in the inquiry, as if he had been a boon companion; but it was merely with that plodding spirit with which men of adust[2] temperament follow up any track of study, merely because it is denominated learning; indifferent to its intrinsic nature, whether it be the illustration of the wisdom, or of the ribaldry and obscenity of antiquity. He had pored over these old volumes so intensely, that they seemed to have been reflected into his countenance; which, if the face be indeed an index of the mind, might be compared to a title-page of black-letter.

On reaching the church porch, we found the parson rebuking the gray-headed sexton for having used mis-

[1] That is, a person fond of collecting those earliest of English works that were printed in black-letter (Black-Letter). Such works belong to the fourteenth century.

[2] From the Latin ADUSTUS, *inflamed* or *scorched*. It is used here in the decaying sense of *gloomy* or *melancholic*.

tletoe among the greens with which the church was decorated. It was, he observed, an unholy plant, profane by having been used by the Druids in their mystic ceremonies; and though it might be innocently employed in the festive ornamenting of halls and kitchens, yet it had been deemed by the Fathers of the Church as unhallowed, and totally unfit for sacred purposes. So tenacious was he on this point, that the poor sexton was obliged to strip down a great part of the humble trophies of his taste, before the parson would consent to enter upon the service of the day.

The interior of the church was venerable, but simple; on the walls were several mural monuments of the Bracebridges, and just beside the altar was a tomb of ancient workmanship, on which lay the effigy of a warrior in armor, with his legs crossed, a sign of his having been a crusader. I was told it was one of the family who had signalized himself in the Holy Land, and the same whose picture hung over the fire-place in the hall.

During service, Master Simon stood up in the pew, and repeated the responses very audibly; evincing that kind of ceremonious devotion punctually observed by a gentleman of the old school, and a man of old family connections. I observed, too, that he turned over the leaves of a folio prayer-book with something of a flourish, possibly to show off an enormous seal-ring which enriched one of his fingers, and which had the look of a family relic. But he was evidently most solicitous about the musical part of the service, keeping his eye fixed intently on the choir, and beating time with much gesticulation and emphasis.

The orchestra was in a small gallery, and presented a most whimsical grouping of heads, piled one above

the other, among which I particularly noticed that of the village tailor, a pale fellow with a retreating forehead and chin, who played on the clarinet, and seemed to have blown his face to a point; and there was another, a short pursy man, stooping and laboring at a bass-viol, so as to show nothing but the top of a round bald head, like the egg of an ostrich. There were two or three pretty faces among the female singers, to which the keen air of a frosty morning had given a bright rosy tint; but the gentlemen choristers had evidently been chosen, like old Cremona fiddles, more for tone than looks; and as several had to sing from the same book, there were clusterings of odd physiognomies, not unlike those groups of cherubs we sometimes see on country tombstones.

The usual services of the choir were managed tolerably well, the vocal parts generally lagging a little behind the instrumental, and some loitering fiddler now and then making up for lost time by travelling over a passage with prodigious celerity, and clearing more bars than the keenest fox-hunter to be in at the death. But the great trial was an anthem that had been prepared and arranged by Master Simon, and on which he had founded great expectation. Unluckily there was a blunder at the very outset; the musicians became flurried; Master Simon was in a fever; everything went on lamely and irregularly until they came to a chorus beginning, "Now let us sing with one accord," which seemed to be a signal for parting company: all became discord and confusion; each shifted for himself, and got to the end as well, or, rather, as soon as he could, excepting one old chorister in a pair of horn spectacles, bestriding and pinching a long, sonorous nose, who happened to stand a little apart.

and, being wrapped up in his own melody, kept on a quavering course, wriggling his head, ogling his book, and winding all up by a nasal solo of at least three bars' duration.

The parson gave us a most erudite sermon on the rites and ceremonies of Christmas, and the propriety of observing it, not merely as a day of thanksgiving, but of rejoicing; supporting the correctness of his opinions by the earliest usages of the church, and enforcing them by the authorities of Theophilus of Cesarea, St. Cyprian, St. Chrysostom, St. Augustine, and a cloud more of Saints and Fathers, from whom he made copious quotations. I was a little at a loss to perceive the necessity of such a mighty array of forces to maintain a point which no one present seemed inclined to dispute; but I soon found that the good man had a legion of ideal adversaries to contend with; having, in the course of his researches on the subject of Christmas, got completely embroiled in the sectarian controversies of the Revolution, when the Puritans made such a fierce assault upon the ceremonies of the church, and poor old Christmas was driven out of the land by proclamation of Parliament.[1] The

[1] From the *Flying Eagle*, a small gazette, published December 24, 1652: "The House spent much time this day about the business of the Navy, for settling the affairs at sea, and, before they rose, were presented with a terrible remonstrance against Christmas day, grounded upon divine Scriptures, 2 Cor. v. 16; 1 Cor. xv. 14, 17; and in honour of the Lord's Day, grounded upon these Scriptures, John xx. 1; Rev. i. 10; Psalm cxviii. 24; Lev. xxiii. 7, 11; Mark xv. 8; Psalm lxxxiv. 10; in which Christmas is called Anti-christ's masse, and those Masse-mongers and Papists who observe it, &c. In consequence of which Parliament spent some time in consultation about the abolition of Christmas day, passed orders to that effect, and resolved to sit

worthy parson lived but with times past, and knew but little of the present.

Shut up among worm-eaten tomes in the retirement of his antiquated little study, the pages of old times were to him as the gazettes of the day; while the era of the Revolution was mere modern history. He forgot that nearly two centuries had elapsed since the fiery persecution of poor mince-pie throughout the land; when plum porridge was denounced as "mere popery," and roast beef as anti-christian; and that Christmas had been brought in again triumphantly with the merry court of King Charles at the Restoration. He kindled into warmth with the ardor of his contest, and the host of imaginary foes with whom he had to combat; he had a stubborn conflict with old Prynne and two or three other forgotten champions of the Round Heads,[1] on the subject of Christmas festivity; and concluded by urging his hearers, in the most solemn and affecting manner, to stand to the traditional customs of their fathers, and feast and make merry on this joyful anniversary of the church.

I have seldom known a sermon attended apparently with more immediate effects; for on leaving the church, the congregation seemed one and all possessed with the gayety of spirit so earnestly enjoined by their pastor. The elder folks gathered in knots in the church-yard, greeting and shaking hands; and the children ran about crying "Ule! Ule!" and repeating

on the following day, which was commonly called Christmas day." — W. I.

[1] A nickname given to the Puritans, or Parliamentary party, in the reign of Charles I., in allusion to their short-cut hair. The Cavaliers, or Royalists, wore their hair in long ringlets.

some uncouth rhymes,[1] which the parson, who had joined us, informed me had been handed down from days of yore. The villagers doffed their hats to the squire as he passed, giving him the good wishes of the season with every appearance of heartfelt sincerity, and were invited by him to the hall, to take something to keep out the cold of the weather; and I heard blessings uttered by several of the poor, which convinced me that, in the midst of his enjoyments, the worthy old cavalier had not forgotten the true Christmas virtue of charity.

On our way homeward, his heart seemed overflowed with generous and happy feelings. As we passed over a rising ground which commanded something of a prospect, the sounds of rustic merriment now and then reached our ears; the squire paused for a few moments, and looked around with an air of inexpressible benignity. The beauty of the day was, of itself, sufficient to inspire philanthropy. Notwithstanding the frostiness of the morning, the sun in his cloudless journey had acquired sufficient power to melt away the thin covering of snow from every southern declivity, and to bring out the living green which adorns an English landscape even in mid-winter. Large tracts of smiling verdure contrasted with the dazzling whiteness of the shaded slopes and hollows. Every sheltered bank, on which the broad rays rested, yielded its silver rill of cold and limpid water, glittering through the dripping grass; and sent up slight exhalations to contribute to the thin haze that hung

[1] "Ule! Ule!
Three puddings in a pule;
Crack nuts and cry 'Ule.'"

Ule is perhaps the same as *Yule*, a word that means *Christmas*. "Three puddings in a pule," that is, in a splutter or stew.

just above the surface of the earth. There was something truly cheering in this triumph of warmth and verdure over the frosty thraldom of winter; it was, as the squire observed, an emblem of Christmas hospitality, breaking through the chills of ceremony and selfishness, and thawing every heart into a flow. He pointed with pleasure to the indications of good cheer reeking from the chimneys of the comfortable farm-houses and low thatched cottages. "I love," said he, "to see this day well kept by rich and poor; it is a great thing to have one day in the year, at least, when you are sure of being welcome wherever you go, and of having, as it were, the world all thrown open to you; and I am almost disposed to join with Poor Robin, in his malediction on every churlish enemy to this honest festival: —

> "'Those who at Christmas do repine,
> And would fain hence despatch him,
> May they with old Duke Humphry[1] dine,
> Or else may Squire Ketch[2] catch 'em.'"

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[1] "It is cruel and shameful that the name of the worthy Duke Humphrey of Gloucester should be associated with the want of a dinner, for he was celebrated for his hospitality."

Notes and Queries.

Humphrey Plantagenet, Duke of Gloucester, was the youngest son of Henry IV., who reigned from 1399 to 1413. To dine with Duke Humphrey meant originally to have a good dinner, then to eat by the bounty of another, and finally, after the duke's death, it came to signify among his former almsmen, by a kind of irony, to go without a dinner. Another account plausibly attributes the proverb to a wit who came down from London with a party of friends to dine at the White Hart Inn at St. Albans, but who was accidentally shut up in the Abbey of St. Albans, where Humphrey lay buried, and so lost his dinner.

[2] Also known as Jack Ketch, a name given in England to the public hangman or executioner.

The squire went on to lament the deplorable decay of the games and amusements which were once prevalent at this season among the lower orders, and countenanced by the higher; when the old halls of castles and manor-houses were thrown open at daylight; when the tables were covered with brawn, and beef, and humming ale; when the harp and the carol resounded all day long, and when rich and poor were alike welcome to enter and make merry.[1] "Our old games and local customs," said he, "had a great effect in making the peasant fond of his home, and the promotion of them by the gentry made him fond of his lord. They made the times merrier, and kinder, and better, and I can truly say, with one of our old poets, —

> "'I like them well — the curious preciseness
> And all-pretended gravity of those
> That seek to banish hence these harmless sports,
> Have thrust away much ancient honesty.'

"The nation," continued he, "is altered; we have almost lost our simple true-hearted peasantry. They have broken asunder from the higher classes, and seem to think their interests are separate. They have become too knowing, and begin to read newspapers, listen to alehouse politicians, and talk of reform. I think one mode to keep them in good humor in these hard times would be for the nobility and gentry to

[1] "An English gentleman at the opening of the great day, *i. e.* on Christmas day in the morning, had all his tenants and neighbors enter his hall by day-break. The strong beer was broached, and the black jacks went plentifully about with toast, sugar and nutmeg, and good Cheshire cheese. The Hackin (the great sausage) must be boiled by daybreak, or else two young men must take the maiden (*i. e.* the cook) by the arms and run her round the market-place till she is shamed of her laziness." (Quoted by Irving from *Round about our Sea-Coal Fire.*)

pass more time on their estates, mingle more among the country people, and set the merry old English games going again."

Such was the good squire's project for mitigating public discontent: and, indeed, he had once attempted to put his doctrine in practice, and a few years before had kept open house during the holidays in the old style. The country people, however, did not understand how to play their parts in the scene of hospitality; many uncouth circumstances occurred; the manor was overrun by all the vagrants of the country, and more beggars drawn into the neighborhood in one week than the parish officers could get rid of in a year. Since then, he had contented himself with inviting the decent part of the neighboring peasantry to call at the hall on Christmas day, and with distributing beef, and bread, and ale, among the poor, that they might make merry in their own dwellings.

We had not been long home when the sound of music was heard from a distance. A band of country lads, without coats, their shirt sleeves fancifully tied with ribbons, their hats decorated with greens, and clubs in their hands, were seen advancing up the avenue, followed by a large number of villagers and peasantry. They stopped before the hall door, where the music struck up a peculiar air, and the lads performed a curious and intricate dance, advancing, retreating, and striking their clubs together, keeping exact time to the music; while one, whimsically crowned with a fox's skin, the tail of which flaunted down his back, kept capering round the skirts of the dance, and rattling a Christmas-box with many antic gesticulations.

The squire eyed this fanciful exhibition with great

interest and delight, and gave me a full account of its origin, which he traced to the times when the Romans held possession of the island; plainly proving that this was a lineal descendant of the sword-dance of the ancients. "It was now," he said, "nearly extinct, but he had accidentally met with traces of it in the neighborhood, and had encouraged its revival; though, to tell the truth, it was too apt to be followed up by the rough cudgel-play, and broken heads in the evening."

After the dance was concluded, the whole party was entertained with brawn and beef, and stout home-brewed. The squire himself mingled among the rustics, and was received with awkward demonstrations of deference and regard. It is true, I perceived two or three of the younger peasants, as they were raising their tankards to their mouths, when the squire's back was turned, making something of a grimace, and giving each other the wink; but the moment they caught my eye they pulled grave faces, and were exceedingly demure. With Master Simon, however, they all seemed more at their ease. His varied occupations and amusements had made him well known throughout the neighborhood. He was a visitor at every farmhouse and cottage; gossiped with the farmers and their wives; romped with their daughters; and, like that type of a vagrant bachelor, the humble-bee, tolled the sweets from all the rosy lips of the country round.

The bashfulness of the guests soon gave way before good cheer and affability. There is something genuine and affectionate in the gayety of the lower orders, when it is excited by the bounty and familiarity of those above them; the warm glow of gratitude enters

into their mirth, and a kind word or a small pleasantry frankly uttered by a patron, gladdens the heart of the dependent more than oil and wine. When the squire had retired, the merriment increased, and there was much joking and laughter, particularly between Master Simon and a hale, ruddy-faced, white-headed farmer, who appeared to be the wit of the village; for I observed all his companions to wait with open mouths for his retorts, and burst into a gratuitous laugh before they could well understand them.

The whole house indeed seemed abandoned to merriment; as I passed to my room to dress for dinner, I heard the sound of music in a small court, and looking through a window that commanded it, I perceived a band of wandering musicians, with pandean pipes and tambourine; a pretty, coquettish housemaid was dancing a jig with a smart country lad, while several of the other servants were looking on. In the midst of her sport the girl caught a glimpse of my face at the window, and, coloring up, ran off with an air of roguish affected confusion.

THE SPECTRE BRIDEGROOM.

A TRAVELLER'S TALE.[1]

He that supper for is dight,
He lyes full cold, I trow, this night!
Yestreen to chamber I him led,
This night Gray-steel has made his bed!
SIR EGER, SIR GRAHAME, and SIR GRAY-STEEL.

On the summit of one of the heights of the Odenwald, a wild and romantic tract of Upper Germany, that lies not far from the confluence of the Maine and the Rhine, there stood, many, many years since, the Castle of the Baron Von Landshort. It is now quite fallen to decay, and almost buried among beech trees and dark firs; above which, however, its old watch-tower may still be seen struggling, like the former possessor I have mentioned, to carry a high head, and look down upon a neighboring country.

The baron was a dry branch of the great family of Katzenellenbogen,[2] and inherited the relics of the property, and all the pride, of his ancestors. Though the warlike disposition of his predecessors had much impaired the family possessions, yet the baron still endeavored to keep up some show of former state. The times were peaceable, and the German nobles, in general, had abandoned their inconvenient old castles, perched like eagles' nests among the mountains, and

[1] The erudite reader, well versed in good-for-nothing lore, will perceive that the above Tale must have been suggested to the old Swiss by a little French anecdote, a circumstance said to have taken place in Paris. — W. I.

[2] Cat's Elbow — the name of a family of those parts, very powerful in former times. The appellation, we are told, was given in compliment to a peerless dame of the family, celebrated for her fine arm. — W. I.

had built more convenient residences in the valleys; still the baron remained proudly drawn up in his little fortress, cherishing with hereditary inveteracy all the old family feuds; so that he was on ill terms with some of his nearest neighbors, on account of disputes that had happened between their great-great-grandfathers.

The baron had but one child, a daughter; but Nature, when she grants but one child, always compensates by making it a prodigy; and so it was with the daughter of the baron. All the nurses, gossips, and country cousins, assured her father that she had not her equal for beauty in all Germany; and who should know better than they? She had, moreover, been brought up with great care under the superintendence of two maiden aunts, who had spent some years of their early life at one of the little German courts, and were skilled in all the branches of knowledge necessary to the education of a fine lady. Under their instructions she became a miracle of accomplishments. By the time she was eighteen she could embroider to admiration, and had worked whole histories of the saints in tapestry, with such strength of expression in their countenances, that they looked like so many souls in purgatory. She could read without great difficulty, and had spelled her way through several church legends, and almost all the chivalric wonders of the Heldenbuch.[1] She had even made considerable proficiency in writing; could sign her own name without missing a letter, and so legibly that her aunts could read it without spectacles. She excelled in making little elegant good-for-nothing lady-like knick-knacks

[1] A collection of German epic poems. The word means *book of heroes.*

of all kinds; was versed in the most abstruse dancing of the day; played a number of airs on the harp and guitar; and knew all the tender ballads of the Minnie-lieders[1] by heart.

Her aunts, too, having been great flirts and coquettes in their younger days, were admirably calculated to be vigilant guardians and strict censors of the conduct of their niece; for there is no duenna so rigidly prudent, and inexorably decorous, as a superannuated coquette. She was rarely suffered out of their sight; never went beyond the domains of the castle, unless well attended, or rather well watched; had continual lectures read to her about strict decorum and implicit obedience; and as to the men — pah! she was taught to hold them at such a distance and in such absolute distrust, that, unless properly authorized, she would not have cast a glance upon the handsomest cavalier in the world — no, not if he were even dying at her feet.

The good effects of this system were wonderfully apparent. The young lady was a pattern of docility and correctness. While others were wasting their sweetness in the glare of the world, and liable to be plucked and thrown aside by every hand, she was coyly blooming into fresh and lovely womanhood under the protection of those immaculate spinsters, like a rose-bud blushing forth among guardian thorns. Her aunts looked upon her with pride and exultation, and vaunted that though all the other young ladies in the world might go astray, yet, thank Heaven,

[1] That is, minnesingers, or love-singers, a class of German poets and musicians who flourished from the twelfth to the fourteenth century. They were chiefly of noble birth, and wrote and sang of love and beauty.

nothing of the kind could happen to the heiress of Katzenellenbogen.

But however scantily the Baron Von Landshort might be provided with children, his household was by no means a small one, for Providence had enriched him with abundance of poor relations. They, one and all, possessed the affectionate disposition common to humble relatives; were wonderfully attached to the baron, and took every possible occasion to come in swarms and enliven the castle. All family festivals were commemorated by these good people at the baron's expense; and when they were filled with good cheer, they would declare that there was nothing on earth so delightful as these family meetings, these jubilees of the heart.

The baron, though a small man, had a large soul, and it swelled with satisfaction at the consciousness of being the greatest man in the little world about him. He loved to tell long stories about the stark old warriors whose portraits looked grimly down from the walls around, and he found no listeners equal to those who fed at his expense. He was much given to the marvellous, and a firm believer in all those supernatural tales with which every mountain and valley in Germany abounds. The faith of his guests exceeded even his own: they listened to every tale of wonder with open eyes and mouth, and never failed to be astonished, even though repeated for the hundredth time. Thus lived the Baron Von Landshort, the oracle of his table, the absolute monarch of his little territory, and happy, above all things, in the persuasion that he was the wisest man of the age.

At the time of which my story treats, there was a great family gathering at the castle, on an affair of

the utmost importance: it was to receive the destined bridegroom of the baron's daughter. A negotiation had been carried on between the father and an old nobleman of Bavaria, to unite the dignity of their houses by the marriage of their children. The preliminaries had been conducted with proper punctilio. The young people were betrothed without seeing each other, and the time was appointed for the marriage ceremony. The young Count Von Altenburg had been recalled from the army for the purpose, and was actually on his way to the baron's to receive his bride. Missives had even been received from him, from Wurtzburg, where he was accidentally detained, mentioning the day and hour when he might be expected to arrive.

The castle was in a tumult of preparation to give him a suitable welcome. The fair bride had been decked out with uncommon care. The two aunts had superintended her toilet, and quarrelled the whole morning about every article of her dress. The young lady had taken advantage of their contest to follow the bent of her own taste; and fortunately it was a good one. She looked as lovely as youthful bridegroom could desire; and the flutter of expectation heightened the lustre of her charms.

The suffusions that mantled her face and neck, the gentle heaving of the bosom, the eye now and then lost in reverie, all betrayed the soft tumult that was going on in her little heart. The aunts were continually hovering around her; for maiden aunts are apt to take great interest in affairs of this nature. They were giving her a world of staid counsel how to deport herself, what to say, and in what manner to receive the expected lover.

The baron was no less busied in preparations. He had, in truth, nothing exactly to do; but he was naturally a fuming, bustling little man, and could not remain passive when all the world was in a hurry. He worried from top to bottom of the castle, with an air of infinite anxiety; he continually called the servants from their work to exhort them to be diligent, and buzzed about every hall and chamber, as idly restless and importunate as a blue-bottle fly of a warm summer's day.

In the meantime the fatted calf had been killed; the forests had rung with the clamor of the huntsmen; the kitchen was crowded with good cheer; the cellars had yielded up whole oceans of *Rhein-wein* and *Ferne-wein*, and even the great Heidelburg tun [1] had been laid under contribution. Everything was ready to receive the distinguished guest with *Saus und Braus* [2] in the true spirit of German hospitality — but the guest delayed to make his appearance. Hour rolled after hour. The sun, that had poured his downward rays upon the rich forest of the Odenwald, now just gleamed along the summits of the mountains. The baron mounted the highest tower, and strained his eyes in hopes of catching a distant sight of the count and his attendants. Once he thought he beheld them; the sound of horns came floating from the valley, prolonged by the mountain echoes. A number of horsemen were seen far below, slowly advancing along the

[1] A huge cask capable of containing eight hundred hogsheads. It is in the cellar of the ruined castle of Heidelberg, an ancient and picturesque city of Germany.

[2] Literally, *riot and noise*. The expression is intended to cover the hearty good cheer, gayety, and hilarity of a warm reception. Something of the German flavor is lost in any translation. Pronunciation, *souce* (*ou* as in *house*) *oont brouce*.

road; but when they had nearly reached the foot of the mountain, they suddenly struck off in a different direction. The last ray of sunshine departed — the bats began to flit by in the twilight — the road grew dimmer and dimmer to the view; and nothing appeared stirring in it, but now and then a peasant lagging homeward from his labor.

While the old castle of Landshort was in this state of perplexity, a very interesting scene was transacting in a different part of the Odenwald.

The young Count Von Altenburg was tranquilly pursuing his route in that sober jog-trot way, in which a man travels toward matrimony when his friends have taken all the trouble and uncertainty of courtship off his hands, and a bride is waiting for him, as certainly as a dinner, at the end of his journey. He had encountered at Wurtzburg a youthful companion in arms, with whom he had seen some service on the frontiers; Herman Von Starkenfaust, one of the stoutest hands and worthiest hearts of German chivalry, who was now returning from the army. His father's castle was not far distant from the old fortress of Landshort, although an hereditary feud rendered the families hostile, and strangers to each other.

In the warm-hearted moment of recognition, the young friends related all their past adventures and fortunes, and the count gave the whole history of his intended nuptials with a young lady whom he had never seen, but of whose charms he had received the most enrapturing descriptions.

As the route of the friends lay in the same direction, they agreed to perform the rest of their journey together; and, that they might do it the more leisurely, set off from Wurtzburg at an early hour, the

count having given directions for his retinue to follow and overtake him.

They beguiled their wayfaring with recollections of their military scenes and adventures; but the count was apt to be a little tedious, now and then, about the reputed charms of his bride, and the felicity that awaited him.

In this way they had entered among the mountains of the Odenwald, and were traversing one of its most lonely and thickly wooded passes. It is well known that the forests of Germany have always been as much infested by robbers as its castles by spectres; and at this time the former were particularly numerous, from the hordes of disbanded soldiers wandering about the country. It will not appear extraordinary, therefore, that the cavaliers were attacked by a gang of these stragglers, in the midst of the forest. They defended themselves with bravery, but were nearly overpowered, when the count's retinue arrived to their assistance. At sight of them the robbers fled, but not until the count had received a mortal wound. He was slowly and carefully conveyed back to the city of Wurtzburg, and a friar summoned from a neighboring convent, who was famous for his skill in administering to both soul and body. But half of his skill was superfluous; the moments of the unfortunate count were numbered.

With his dying breath he entreated his friend to repair instantly to the castle of Landshort, and explain the fatal cause of his not keeping his appointment with his bride. Though not the most ardent of lovers, he was one of the most punctilious of men, and appeared earnestly solicitous that his mission should be speedily and courteously executed. "Unless this is

done," said he, "I shall not sleep quietly in my grave!" He repeated these last words with peculiar solemnity. A request, at a moment so impressive, admitted no hesitation. Starkenfaust endeavored to soothe him to calmness; promised faithfully to execute his wish, and gave him his hand in solemn pledge. The dying man pressed it in acknowledgment, but soon lapsed into delirium — raved about his bride — his engagements — his plighted word; ordered his horse, that he might ride to the castle of Landshort, and expired in the fancied act of vaulting into the saddle.

Starkenfaust bestowed a sigh and a soldier's tear on the untimely fate of his comrade, and then pondered on the awkward mission he had undertaken. His heart was heavy, and his head perplexed; for he was to present himself an unbidden guest among hostile people, and to damp their festivity with tidings fatal to their hopes. Still there were certain whisperings of curiosity in his bosom to see this far-famed beauty of Katzenellenbogen, so cautiously shut up from the world; for he was a passionate admirer of the sex, and there was a dash of eccentricity and enterprise in his character, that made him fond of all singular adventure.

Previous to his departure he made all due arrangements with the holy fraternity of the convent for the funeral solemnities of his friend, who was to be buried in the cathedral of Wurtzburg, near some of his illustrious relatives; and the mourning retinue of the count took charge of his remains.

It is now high time that we should return to the ancient family of Katzenellenbogen, who were impatient for their guest, and still more for their dinner; and to

the worthy little baron, whom we left airing himself on the watch-tower.

Night closed in, but still no guest arrived. The baron descended from the tower in despair. The banquet, which had been delayed from hour to hour, could no longer be postponed. The meats were already overdone; the cook in an agony; and the whole household had the look of a garrison that had been reduced by famine. The baron was obliged reluctantly to give orders for the feast without the presence of the guest. All were seated at table, and just on the point of commencing, when the sound of a horn from without the gate gave notice of the approach of a stranger. Another long blast filled the old courts of the castle with its echoes, and was answered by the warder from the walls. The baron hastened to receive his future son-in-law.

The drawbridge had been let down, and the stranger was before the gate. He was a tall, gallant cavalier, mounted on a black steed. His countenance was pale, but he had a beaming, romantic eye, and an air of stately melancholy. The baron was a little mortified that he should have come in this simple, solitary style. His dignity for a moment was ruffled, and he felt disposed to consider it a want of proper respect for the important occasion, and the important family with which he was to be connected. He pacified himself, however, with the conclusion that it must have been youthful impatience which had induced him thus to spur on sooner than his attendants.

"I am sorry," said the stranger, "to break in upon you thus unseasonably"—

Here the baron interrupted him with a world of compliments and greeting; for, to tell the truth, he

prided himself upon his courtesy and eloquence. The stranger attempted, once or twice, to stem the torrent of words, but in vain, so he bowed his head and suffered it to flow on. By the time the baron had come to a pause, they had reached the inner court of the castle; and the stranger was again about to speak, when he was once more interrupted by the appearance of the female part of the family, leading forth the shrinking and blushing bride. He gazed on her for a moment as one entranced; it seemed as if his whole soul beamed forth in the gaze, and rested upon that lovely form. One of the maiden aunts whispered something in her ear; she made an effort to speak; her moist blue eye was timidly raised, gave a shy glance of inquiry on the stranger, and was cast again to the ground. The words died away; but there was a sweet smile playing about her lips, and a soft dimpling of the cheek that showed her glance had not been unsatisfactory. It was impossible for a girl of the fond age of eighteen, highly predisposed for love and matrimony, not to be pleased with so gallant a cavalier.

The late hour at which the guest had arrived left no time for parley. The baron was peremptory, and deferred all particular conversation until the morning, and led the way to the untasted banquet.

It was served up in the great hall of the castle. Around the walls hung the hard-favored portraits of the heroes of the house of Katzenellenbogen, and the trophies which they had gained in the field and in the chase. Hacked croslets, splintered jousting spears, and tattered banners were mingled with the spoils of sylvan warfare; the jaws of the wolf and the tusks of the boar grinned horribly among cross-bows and bat-

tle-axes, and a huge pair of antlers branched immediately over the head of the youthful bridegroom.

The cavalier took but little notice of the company or the entertainment. He scarcely tasted the banquet, but seemed absorbed in admiration of his bride. He conversed in a low tone, that could not be overheard — for the language of love is never loud; but where is the female ear so dull that it cannot catch the softest whisper of the lover? There was a mingled tenderness and gravity in his manner that appeared to have a powerful effect upon the young lady. Her color came and went, as she listened with deep attention. Now and then she made some blushing reply, and when his eye was turned away, she would steal a sidelong glance at his romantic countenance, and heave a gentle sigh of tender happiness. It was evident that the young couple were completely enamoured. The aunts, who were deeply versed in the mysteries of the heart, declared that they had fallen in love with each other at first sight.

The feast went on merrily, or at least noisily, for the guests were all blessed with those keen appetites that attend upon light purses and mountain air. The baron told his best and longest stories, and never had he told them so well, or with such great effect. If there was anything marvellous, his auditors were lost in astonishment; and if anything facetious, they were sure to laugh exactly in the right place. The baron, it is true, like most great men, was too dignified to utter any joke but a dull one; it was always enforced, however, by a bumper of excellent Hochheimer; and even a dull joke, at one's own table, served up with jolly old wine, is irresistible. Many good things were said by poorer and keener wits, that would not bear repeating, except on similar occasions; many sly

speeches whispered in ladies' ears, that almost convulsed them with suppressed laughter; and a song or two roared out by a poor but merry and broad-faced cousin of the baron, that absolutely made the maiden aunts hold up their fans.

Amidst all this revelry, the stranger guest maintained a most singular and unseasonable gravity. His countenance assumed a deeper cast of dejection as the evening advanced, and, strange as it may appear, even the baron's jokes seemed only to render him the more melancholy. At times he was lost in thought, and at times there was a perturbed and restless wandering of the eye that bespoke a mind but ill at ease. His conversation with the bride became more and more earnest and mysterious. Lowering clouds began to steal over the fair serenity of her brow, and tremors to run through her tender frame.

All this could not escape the notice of the company. Their gayety was chilled by the unaccountable gloom of the bridegroom; their spirits were infected; whispers and glances were interchanged, accompanied by shrugs and dubious shakes of the head. The song and the laugh grew less and less frequent; there were dreary pauses in the conversation, which were at length succeeded by wild tales and supernatural legends. One dismal story produced another still more dismal, and the baron nearly frightened some of the ladies into hysterics with the history of the goblin horseman that carried away the fair Leonora; [1] a

[1] The heroine of a popular ballad by Bürger (1748–1794), a German lyric poet. Her lover dies, reappears to Leonora after his death, and carries her off on horseback behind him :

> Tramp, tramp, across the land they speede;
> Splash, splash, across the see:
> "Hurrah! the dead can ride apace;
> Dost feare to ride with mee?"
>
> From *Taylor's Translation*

dreadful story, which has since been put into excellent verse, and is read and believed by all the world.

The bridegroom listened to this tale with profound attention. He kept his eyes steadily fixed on the baron, and, as the story drew to a close, began gradually to rise from his seat, growing taller and taller, until, in the baron's entranced eye, he seemed almost to tower into a giant. The moment the tale was finished, he heaved a deep sigh, and took a solemn farewell of the company. They were all amazement. The baron was perfectly thunderstruck.

"What! going to leave the castle at midnight? why, everything was prepared for his reception; a chamber was ready for him if he wished to retire."

The stranger shook his head mournfully and mysteriously: "I must lay my head in a different chamber to-night!"

There was something in this reply, and the tone in which it was uttered, that made the baron's heart misgive him; but he rallied his forces, and repeated his hospitable entreaties. The stranger shook his head silently, but positively, at every offer; and, waving his farewell to the company, stalked slowly out of the hall. The maiden aunts were absolutely petrified; the bride hung her head, and a tear stole to her eye.

The baron followed the stranger to the great court of the castle, where the black charger stood pawing the earth, and snorting with impatience. When they had reached the portal, whose deep archway was dimly lighted by a cresset,[1] the stranger paused, and addressed the baron in a hollow tone of voice, which the vaulted roof rendered still more sepulchral. "Now

[1] Starry lamps and blazing cressets, fed
With naphtha and asphaltus.
Milton.

that we are alone," said he, "I will impart to you the reason of my going. I have a solemn, an indispensable engagement" —

"Why," said the baron, "cannot you send some one in your place?"

"It admits of no substitute — I must attend it in person — I must away to Wurtzburg cathedral" —

"Ay," said the baron, plucking up spirit, "but not until to-morrow — to-morrow you shall take your bride there."

"No! no!" replied the stranger, with tenfold solemnity, "my engagement is with no bride — the worms! the worms expect me! I am a dead man — I have been slain by robbers — my body lies at Wurtzburg — at midnight I am to be buried — the grave is waiting for me — I must keep my appointment!"

He sprang on his black charger, dashed over the drawbridge, and the clattering of his horse's hoofs was lost in the whistling of the night blast.

The baron returned to the hall in the utmost consternation, and related what had passed. Two ladies fainted outright; others sickened at the idea of having banqueted with a spectre. It was the opinion of some, that this might be the wild huntsman,[1] famous in German legend. Some talked of mountain sprites, of wood-demons, and of other supernatural beings, with which the good people of Germany have been so grievously harassed since time immemorial. One of the poor relations ventured to suggest that it might

[1] He is the subject of a popular German tradition that represents him as a spectre, appearing at night with his dogs and sometimes with a train of attendants, and urging on the chase. There are similar traditions in France, England, and Scotland. Bürger has made the wild huntsman the subject of a ballad *Der Wilde Jäger*.

be some sportive evasion of the young cavalier, and that the very gloominess of the caprice seemed to accord with so melancholy a personage. This, however, drew on him the indignation of the whole company, and especially of the baron, who looked upon him as little better than an infidel; so that he was fain to abjure his heresy as speedily as possible, and come into the faith of the true believers.

But whatever may have been the doubts entertained, they were completely put to an end by the arrival, next day, of regular missives, confirming the intelligence of the young count's murder, and his interment in Wurtzburg cathedral.

The dismay at the castle may well be imagined. The baron shut himself up in his chamber. The guests, who had come to rejoice with him, could not think of abandoning him in his distress. They wandered about the courts, or collected in groups in the hall, shaking their heads and shrugging their shoulders, at the troubles of so good a man; and sat longer than ever at table, and ate and drank more stoutly than ever, by way of keeping up their spirits. But the situation of the widowed bride was the most pitiable. To have lost a husband before she had even embraced him — and such a husband! if the very spectre could be so gracious and noble, what must have been the living man? She filled the house with lamentations.

On the night of the second day of her widowhood, she had retired to her chamber, accompanied by one of her aunts, who insisted on sleeping with her. The aunt, who was one of the best tellers of ghost stories in all Germany, had just been recounting one of her longest, and had fallen asleep in the very midst of it. The chamber was remote, and overlooked a small

garden. The niece lay pensively gazing at the beams of the rising moon, as they trembled on the leaves of an aspen-tree before the lattice. The castle clock had just tolled midnight, when a soft strain of music stole up from the garden. She rose hastily from her bed and stepped lightly to the window. A tall figure stood among the shadows of the trees. As it raised its head, a beam of moonlight fell upon the countenance. Heavens and earth! she beheld the Spectre Bridegroom! A loud shriek at that moment burst upon her ear, and her aunt, who had been awakened by the music, and had followed her silently to the window, fell into her arms. When she looked again, the spectre had disappeared.

Of the two females, the aunt now required the most soothing, for she was perfectly beside herself with terror. As to the young lady, there was something, even in the spectre of her lover, that seemed endearing. There was still the semblance of manly beauty; and though the shadow of a man is but little calculated to satisfy the affections of a love-sick girl, yet, where the substance is not to be had, even that is consoling. The aunt declared she would never sleep in that chamber again; the niece, for once, was refractory, and declared as strongly that she would sleep in no other in the castle: the consequence was, that she had to sleep in it alone; but she drew a promise from her aunt not to relate the story of the spectre, lest she should be denied the only melancholy pleasure left her on earth — that of inhabiting the chamber over which the guardian shade of her lover kept its nightly vigils.

How long the good old lady would have observed this promise is uncertain, for she dearly loved to talk of the marvellous, and there is a triumph in being the

first to tell a frightful story; it is, however, still quoted in the neighborhood, as a memorable instance of female secrecy, that she kept it to herself for a whole week; when she was suddenly absolved from all further restraint, by intelligence brought to the breakfast table one morning that the young lady was not to be found. Her room was empty — the bed had not been slept in — the window was open, and the bird had flown!

The astonishment and concern with which the intelligence was received, can only be imagined by those who have witnessed the agitation which the mishaps of a great man cause among his friends. Even the poor relations paused for a moment from the indefatigable labors of the trencher; when the aunt, who had at first been struck speechless, wrung her hands, and shrieked out, "The goblin! the goblin! she 's carried away by the goblin!"

In a few words she related the fearful scene of the garden, and concluded that the spectre must have carried off his bride. Two of the domestics corroborated the opinion, for they had heard the clattering of a horse's hoofs down the mountain about midnight, and had no doubt that it was the spectre on his black charger, bearing her away to the tomb. All present were struck with the direful probability; for events of the kind are extremely common in Germany, as many well authenticated histories bear witness.

What a lamentable situation was that of the poor baron! What a heart-rending dilemma for a fond father, and a member of the great family of Katzenellenbogen! His only daughter had either been rapt away to the grave, or he was to have some wood-demon for a son-in-law, and, perchance, a troop of

goblin grandchildren. As usual, he was completely bewildered, and all the castle in an uproar. The men were ordered to take horse, and scour every road and path and glen of the Odenwald. The baron himself had just drawn on his jack-boots, girded on his sword, and was about to mount his steed to sally forth on the doubtful quest, when he was brought to a pause by a new apparition. A lady was seen approaching the castle, mounted on a palfrey, attended by a cavalier on horseback. She galloped up to the gate, sprang from her horse, and falling at the baron's feet embraced his knees. It was his lost daughter, and her companion — the Spectre Bridegroom! The baron was astounded. He looked at his daughter, then at the spectre, and almost doubted the evidence of his senses. The latter, too, was wonderfully improved in his appearance, since his visit to the world of spirits. His dress was splendid, and set off a noble figure of manly symmetry. He was no longer pale and melancholy. His fine countenance was flushed with the glow of youth, and joy rioted in his large dark eye.

The mystery was soon cleared up. The cavalier (for in truth, as you must have known all the while, he was no goblin) announced himself as Sir Herman Von Starkenfaust. He related his adventure with the young count. He told how he had hastened to the castle to deliver the unwelcome tidings, but that the eloquence of the baron had interrupted him in every attempt to tell his tale; how the sight of the bride had completely captivated him, and that to pass a few hours near her, he had tacitly suffered the mistake to continue; how he had been sorely perplexed in what way to make a decent retreat, until the baron's goblin

stories had suggested his eccentric exit; how, fearing the feudal hostility of the family, he had repeated his visits by stealth — had haunted the garden beneath the young lady's window — had wooed — had won — had borne away in triumph — and, in a word, had wedded the fair.

Under any other circumstances the baron would have been inflexible, for he was tenacious of paternal authority, and devoutly obstinate in all family feuds; but he loved his daughter; he had lamented her as lost; he rejoiced to find her still alive; and, though her husband was of a hostile house, yet, thank Heaven, he was not a goblin. There was something, it must be acknowledged, that did not exactly accord with his notions of strict veracity, in the joke the knight had passed upon him of his being a dead man; but several old friends present, who had served in the wars, assured him that every stratagem was excusable in love, and that the cavalier was entitled to especial privilege, having lately served as a trooper.

Matters, therefore, were happily arranged. The baron pardoned the young couple on the spot. The revels at the castle were resumed. The poor relations overwhelmed this new member of the family with loving kindness; he was so gallant, so generous, — and so rich. The aunts, it is true, were somewhat scandalized that their system of strict seclusion and passive obedience should be so badly exemplified, but attributed it all to their negligence in not having the windows grated. One of them was particularly mortified at having her marvellous story marred, and that the only spectre she had ever seen should turn out a counterfeit; but the niece seemed perfectly happy at having found him substantial flesh and blood, — and so the story ends.

WESTMINSTER ABBEY.

The foundations of Westminster Abbey were laid in 1055 A. D. The principal parts of the existing abbey were built by Henry III. Henry VII. added the chapel that bears his name. Additions and changes have been made at intervals throughout its history. Its extreme length is 511 feet; its extreme width, 203 feet. The height of the roof is 102 feet. Its shape is that of a cross. The interior of the abbey has at all times aroused the most ardent admiration.

Dean Stanley gives the following account of its founding: —

"There are, probably, but few Englishmen now who care to know that the full title of Westminster Abbey is the 'Collegiate Church or Abbey of St. Peter.' But at the time of its first foundation, and long afterwards, the whole neighborhood and the whole story of the foundation breathed of nothing else but the name, which was itself a reality. 'The soil of St. Peter' was a recognized legal phrase. The name of Peter's 'Eye,' or 'Island,' which still lingers in the low land of Battersea, came by virtue of its connection with the Chapter of Westminster. Any one who infringed the charter of the abbey would, it was declared, be specially condemned by St. Peter when he sits on his throne judging the twelve tribes of Israel. Of the abbey of St. Peter at Westminster, as of the more celebrated basilica of St. Peter at Rome, it may be said that 'super hanc *Petram*' the church of Westminster has been built.

"Round the undoubted fact that this devotion to St. Peter was Edward's prevailing motive, gathered, during his own lifetime or immediately after, the various legends which give it form and shape in connection with the special peculiarities of the abbey. . . .

"Such as these were the motives of Edward. Under their influence was fixed what has ever since been the local centre of the English monarchy and nation — of the palace and the legislature no less than of the abbey.

"There had, no doubt, already existed, by the side of the Thames, an occasional resort of the English kings. But the Roman fortress in London, or the Saxon city of Winchester, had been hitherto their usual abode. Edward himself had formerly spent his time chiefly at his birthplace, Islip, or at the rude palace on the rising ground, still marked by various antique remains, above 'Old Windsor.' But now, for the sake of superintending the new church at Westminster, he lived more than any previous king in the regal residence (which he in great part rebuilt) close beside it. The abbey and the palace grew together, and into each other, in the closest union; just as in Scotland, a few years later, Dumfermline Palace sprang up by Dum-

fermline Abbey, and, yet later again, Holyrood Abbey — first within the Castle of Edinburgh, and then on its present site — by Holyrood Palace.

"'The Chamber of St. Edward,' as it was called from him, or 'the Painted Chamber,' from its subsequent decorations, was the kernel of the palace of Westminster. This was the 'Old Palace,' as distinguished from the 'New Palace' of William Rufus, of which the only vestige is the hall, looking out on what, from its novelty at that time, was called the 'New Palace Yard,' — as the open space, before what were the Confessor's buildings, is still known as 'Old Palace Yard.' . .

"The abbey had been fifteen years in building. The king had spent upon it one tenth of the property of the kingdom. It was to be a marvel of its kind. As in its origin it bore the traces of the fantastic, childish character of the king and of the age, in its architecture it bore the stamp of the peculiar position which Edward occupies in English history between Saxon and Norman. By birth he was a Saxon, but in all else he was a foreigner. Accordingly, the church at Westminster was a wide sweeping innovation on all that had been seen before. 'Destroying the old building,' he says in his charter, 'I have built up a new one from the very foundation.' Its fame as 'a new style of composition' lingered in the minds of men for generations. It was the first cruciform church in England, from which all the rest of like shape were copied, — an expression of the increasing hold which the idea of the Crucifixion, in the tenth century, had laid on the imagination of Europe. Its massive roof and pillars formed a contrast with the rude wooden rafters and beams of the common Saxon churches. Its very size — occupying, as it did, almost the whole area of the present building — was in itself portentous. The deep foundations, of large square blocks of gray stone, were duly laid. The east end was rounded into an apse. A tower rose in the centre and two at the western point, with five large bells. The hard, strong stones were richly sculptured. The windows were filled with stained glass. The roof was covered with lead. The cloisters, chapter-house, refectory, dormitory, infirmary, with its spacious chapel, if not completed by Edward, were all begun, and finished in the next generation on the same plan. This structure, venerable as it would be if it had lasted to our time, has almost entirely vanished. Possibly one vast dark arch in the southern transept — certainly the substructures of the dormitory, with their huge pillars, 'grand and regal at the bases and capitals' — the massive low-browed passage, leading from the great cloister to Little Dean's Yard — and some portions of the refectory and of the infirmary chapel, remain as specimens of the work which astonished the last age of the Anglo-Saxon and the first age of the Norman monarchy."

When I behold, with deep astonishment,
To famous Westminster how there resorte
Living in brasse or stoney monument,
The princes and the worthies of all sorte;
Doe not I see reformde nobilitie,
Without contempt, or pride, or ostentation,
And looke upon offenselesse majesty,
Naked of pomp or earthly domination?
And how a play-game of a painted stone
Contents the quiet now and silent sprites,
Whome all the world which late they stood upon
Could not content nor quench their appetites.
Life is a frost of cold felicitie,
And death the thaw of all our vanitie.

CHRISTOLERO'S EPIGRAMS, by T. B. 1598.

ON one of those sober and rather melancholy days, in the latter part of autumn, when the shadows of morning and evening almost mingle together, and throw a gloom over the decline of the year, I passed several hours in rambling about Westminster Abbey. There was something congenial to the season in the mournful magnificence of the old pile; and as I passed its threshold, it seemed like stepping back into the regions of antiquity, and losing myself among the shades of former ages.

I entered from the inner court of Westminster School,[1] through a long, low, vaulted passage, that had an almost subterranean look, being dimly lighted in one part by circular perforations in the massive walls. Through this dark avenue I had a distant view of the cloisters, with the figure of an old verger, in his black gown, moving along their shadowy vaults, and seeming like a spectre from one of the neighboring tombs.

The approach to the abbey through these gloomy monastic remains prepares the mind for its solemn

[1] Founded by Queen Elizabeth, with provisions for the education of forty boys, known as Queen's Scholars, for the universities. Other boys may also attend it. It includes certain parts of the ancient abbey that have survived the changes of time.

contemplation. The cloisters still retain something of the quiet and seclusion of former days. The gray walls are discolored by damps, and crumbling with age; a coat of hoary moss has gathered over the inscriptions of the mural monuments, and obscured the death's heads and other funereal emblems. The sharp touches of the chisel are gone from the rich tracery of the arches; the roses which adorned the key-stones have lost their leafy beauty; everything bears marks of the gradual dilapidations of time, which yet has something touching and pleasing in its very decay.

The sun was pouring down a yellow autumnal ray into the square of the cloisters; beaming upon a scanty plot of grass in the centre, and lighting up an angle of the vaulted passage with a kind of dusty splendor. From between the arcades, the eye glanced up to a bit of blue sky or a passing cloud, and beheld the sun-gilt pinnacles of the abbey towering into the azure heaven.

As I paced the cloisters, sometimes contemplating this mingled picture of glory and decay, and sometimes endeavoring to decipher the inscriptions on the tombstones, which formed the pavement beneath my feet, my eye was attracted to three figures, rudely carved in relief, but nearly worn away by the footsteps of many generations. They were the effigies of three of the early abbots; the epitaphs were entirely effaced; the names alone remained, having no doubt been renewed in later times. (Vitalis. Abbas. 1082, and Gislebertus Crispinus. Abbas. 1114, and Laurentius. Abbas. 1176.) I remained some little while, musing over these casual relics of antiquity, thus left like wrecks upon this distant shore of time, telling

no tale but that such beings had been and had perished; teaching no moral but the futility of that pride which hopes still to exact homage in its ashes, and to live in an inscription. A little longer, and even these faint records will be obliterated, and the monument will cease to be a memorial. Whilst I was yet looking down upon these gravestones, I was roused by the sound of the abbey clock, reverberating from buttress to buttress, and echoing among the cloisters. It is almost startling to hear this warning of departed time sounding among the tombs, and telling the lapse of the hour, which, like a billow, has rolled us onward towards the grave.

I pursued my walk to an arched door opening to the interior of the abbey. On entering here, the magnitude of the building breaks fully upon the mind, contrasted with the vaults of the cloisters. The eyes gaze with wonder at clustered columns of gigantic dimensions, with arches springing from them to such an amazing height; and man wandering about their bases, shrunk into insignificance in comparison with his own handiwork. The spaciousness and gloom of this vast edifice produce a profound and mysterious awe. We step cautiously and softly about, as if fearful of disturbing the hallowed silence of the tomb, while every footfall whispers along the walls, and chatters among the sepulchres, making us more sensible of the quiet we have interrupted.

It seems as if the awful nature of the place presses down upon the soul, and hushes the beholder into noiseless reverence. We feel that we are surrounded by the congregated bones of the great men of past times, who have filled history with their deeds and the earth with their renown. And yet it almost pro-

vokes a smile at the vanity of human ambition, to see how they are crowded together and jostled in the dust; what parsimony is observed in doling out a scanty nook, a gloomy corner, a little portion of earth, to those whom, when alive, kingdoms could not satisfy and how many shapes, and forms, and artifices, are devised to catch the casual notice of the passenger, and save from forgetfulness, for a few short years, a name which once aspired to occupy ages of the world's thought and admiration.

I passed some time in Poets' Corner, which occupies an end of one of the transepts or cross aisles of the abbey. The monuments are generally simple; for the lives of literary men afford no striking themes for the sculptor. Shakespeare and Addison have statues erected to their memories; but the greater part have busts, medallions, and sometimes mere inscriptions. Notwithstanding the simplicity of these memorials, I have always observed that the visitors to the abbey remain longest about them. A kinder and fonder feeling takes place of that cold curiosity or vague admiration with which they gaze on the splendid monuments of the great and the heroic. They linger about these as about the tombs of friends and companions; for indeed there is something of companionship between the author and the reader. Other men are known to posterity only through the medium of history, which is continually growing faint and obscure; but the intercourse between the author and his fellow-men is ever new, active, and immediate. He has lived for them more than for himself; he has sacrificed surrounding enjoyments, and shut himself up from the delights of social life, that he might the more intimately commune with distant minds and distant

ages. Well may the world cherish his renown; for it has been purchased, not by deeds of violence and blood, but by the diligent dispensation of pleasure. Well may posterity be grateful to his memory; for he has left it an inheritance, not of empty names and sounding actions, but whole treasures of wisdom, bright gems of thought, and golden veins of language.

From Poets' Corner I continued my stroll towards that part of the abbey which contains the sepulchres of the kings. I wandered among what once were chapels, but which are now occupied by the tombs and monuments of the great. At every turn, I met with some illustrious name, or the cognizance of some powerful house renowned in history. As the eye darts into these dusky chambers of death, it catches glimpses of quaint effigies: some kneeling in niches, as if in devotion; others stretched upon the tombs, with hands piously pressed together; warriors in armor, as if reposing after battle; prelates, with crosiers and mitres; and nobles in robes and coronets, lying as it were in state. In glancing over this scene, so strangely populous, yet where every form is so still and silent, it seems almost as if we were treading a mansion of that fabled city[1] where every being had been suddenly transmuted into stone.

I paused to contemplate a tomb on which lay the effigy of a knight in complete armor. A large buckler was on one arm; the hands were pressed together in supplication upon the breast; the face was almost covered by the morion; the legs were crossed in token of the warrior's having been engaged in the holy war. It was the tomb of a crusader; of one of those mili-

[1] See *Arabian Nights' Entertainments*, Sixty-fifth Night.

tary enthusiasts who so strangely mingled religion and romance, and whose exploits form the connecting link between fact and fiction, between the history and the fairy tale. There is something extremely picturesque in the tombs of these adventurers, decorated as they are with rude armorial bearings and Gothic sculpture. They comport with the antiquated chapels in which they are generally found; and in considering them, the imagination is apt to kindle with the legendary associations, the romantic fiction, the chivalrous pomp and pageantry, which poetry has spread over the wars for the sepulchre of Christ. They are the relics of times utterly gone by; of beings passed from recollection; of customs and manners with which ours have no affinity. They are like objects from some strange and distant land, of which we have no certain knowledge, and about which all our conceptions are vague and visionary. There is something extremely solemn and awful in those effigies on Gothic tombs, extended as if in the sleep of death, or in the supplication of the dying hour. They have an effect infinitely more impressive on my feelings than the fanciful attitudes, the over-wrought conceits, and allegorical groups, which abound on modern monuments. I have been struck, also, with the superiority of many of the old sepulchral inscriptions. There was a noble way, in former times, of saying things simply, and yet saying them proudly; and I do not know an epitaph that breathes a loftier consciousness of family worth and honorable lineage, than one which affirms, of a noble house, that "all the brothers were brave, and all the sisters virtuous."

In the opposite transept to Poets' Corner stands a monument which is among the most renowned achieve-

ments of modern art; but which to me appears horrible rather than sublime. It is the tomb of Mrs. Nightingale,[1] by Roubillac. The bottom of the monument is represented as throwing open its marble doors, and a sheeted skeleton is starting forth. The shroud is falling from his fleshless frame as he launches his dart at his victim. She is sinking into her affrighted husband's arms, who strives, with vain and frantic effort, to avert the blow. The whole is executed with terrible truth and spirit; we almost fancy we hear the gibbering yell of triumph bursting from the distended jaws of the spectre. But why should we thus seek to clothe death with unnecessary terrors, and to spread horrors round the tomb of those we love? The grave should be surrounded by everything that might inspire tenderness and veneration for the dead; or that might win the living to virtue. It is the place, not of disgust and dismay, but of sorrow and meditation.

While wandering about these gloomy vaults and silent aisles, studying the records of the dead, the sound of busy existence from without occasionally reaches the ear: the rumbling of the passing equipage; the murmur of the multitude; or perhaps the light laugh of pleasure. The contrast is striking with the deathlike repose around; and it has a strange effect upon the feelings, thus to hear the surges of active life hurrying along and beating against the very walls of the sepulchre.

I continued in this way to move from tomb to tomb, and from chapel to chapel. The day was gradually

[1] Lady Elizabeth Nightingale, who died in 1731. The monument, which was erected in 1758, is by Louis François Roubillac (or Roubiliac), a French sculptor (1695–1762).

wearing away; the distant tread of loiterers about the abbey grew less and less frequent; the sweet-tongued bell was summoning to evening prayers; and I saw at a distance the choristers, in their white surplices, crossing the aisle and entering the choir. I stood before the entrance to Henry the Seventh's chapel. A flight of steps lead up to it, through a deep and gloomy, but magnificent arch. Great gates of brass, richly and delicately wrought, turn heavily upon their hinges, as if proudly reluctant to admit the feet of common mortals into this most gorgeous of sepulchres.

On entering, the eye is astonished by the pomp of architecture and the elaborate beauty of sculptured detail. The very walls are wrought into universal ornament, encrusted with tracery, and scooped into niches, crowded with the statues of saints and martyrs. Stone seems, by the cunning labor of the chisel, to have been robbed of its weight and density, suspended aloft, as if by magic, and the fretted roof achieved with the wonderful minuteness and airy security of a cobweb.

Along the sides of the chapel are the lofty stalls of the Knights of the Bath,[1] richly carved of oak, though

[1] The second order of knighthood in England, that of the Garter ranking first. It was the practice of the early sovereigns before their coronation to create a number of knights. The ceremony of bathing used to be practiced at the inauguration of the knight as an emblem or token of the purity required of him under the laws of chivalry. The name of this order appears as early as the time of Henry IV. Only persons of high rank or distinguished service are admitted. There are three grades or classes within the order, known as knights grand cross (K. G. C.), knights commanders (K C. B.), and companions (C B.), the first two only being entitled to the appellation of *Sir*.

with the grotesque decorations of Gothic architecture. On the pinnacles of the stalls are affixed the helmets and crests of the knights, with their scarfs and swords; and above them are suspended their banners, emblazoned with armorial bearings, and contrasting the splendor of gold and purple and crimson with the cold gray fretwork of the roof. In the midst of this grand mausoleum stands the sepulchre of its founder, — his effigy, with that of his queen, extended on a sumptuous tomb, and the whole surrounded by a superbly-wrought brazen railing.

There is a sad dreariness in this magnificence; this strange mixture of tombs and trophies; these emblems of living and aspiring ambition, close beside mementos which show the dust and oblivion in which all must sooner or later terminate. Nothing impresses the mind with a deeper feeling of loneliness, than to tread the silent and deserted scene of former throng and pageant. On looking round on the vacant stalls of the knights and their esquires, and on the rows of dusty but gorgeous banners that were once borne before them, my imagination conjured up the scene when this hall was bright with the valor and beauty of the land; glittering with the splendor of jewelled rank and military array; alive with the tread of many feet, and the hum of an admiring multitude. All had passed away; the silence of death had settled again upon the place; interrupted only by the casual chirping of birds, which had found their way into the chapel, and built their nests among its friezes and pendants, — sure signs of solitariness and desertion.

When I read the names inscribed on the banners, they were those of men scattered far and wide abou

the world; some tossing upon distant seas; some under arms in distant lands; some mingling in the busy intrigues of courts and cabinets; all seeking to deserve one more distinction in this mansion of shadowy honors, — the melancholy reward of a monument.

Two small aisles on each side of this chapel present a touching instance of the equality of the grave, which brings down the oppressor to a level with the oppressed, and mingles the dust of the bitterest enemies together. In one is the sepulchre of the haughty Elizabeth; in the other is that of her victim, the lovely and unfortunate Mary. Not an hour in the day, but some ejaculation of pity is uttered over the fate of the latter, mingled with indignation at her oppressor. The walls of Elizabeth's sepulchre continually echo with the sighs of sympathy heaved at the grave of her rival.

A peculiar melancholy reigns over the aisle where Mary lies buried. The light struggles dimly through windows darkened by dust. The greater part of the place is in deep shadow, and the walls are stained and tinted by time and weather. A marble figure of Mary is stretched upon the tomb, round which is an iron railing, much corroded, bearing her national emblem, the thistle. I was weary with wandering, and sat down to rest myself by the monument, revolving in my mind the checkered and disastrous story of poor Mary.

The sound of casual footsteps had ceased from the abbey. I could only hear, now and then, the distant voice of the priest repeating the evening service, and the faint responses of the choir; these paused for a time, and all was hushed. The stillness, the desertion

and obscurity that were gradually prevailing around gave a deeper and more solemn interest to the place

> For in the silent grave no conversation,
> No joyful tread of friends, no voice of lovers,
> No careful father's counsel — nothing 's heard,
> For nothing is, but all oblivion,
> Dust, and an endless darkness.

Suddenly the notes of the deep-laboring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling, as it were, huge billows of sound. How well do their volume and grandeur accord with this mighty building! With what pomp do they swell through its vast vaults, and breathe their awful harmony through these caves of death, and make the silent sepulchre vocal! — And now they rise in triumphant acclamation, heaving higher and higher their accordant notes, and piling sound on sound. — And now they pause, and the soft voices of the choir break out into sweet gushes of melody; they soar aloft, and warble along the roof, and seem to play about these lofty vaults like the pure airs of heaven. Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul. What long-drawn cadences! What solemn sweeping concords! It grows more and more dense and powerful — it fills the vast pile, and seems to jar the very walls — the ear is stunned — the senses are overwhelmed. And now it is winding up in full jubilee — it is rising from the earth to heaven — the very soul seems rapt away, and floated upwards on this swelling tide of harmony!

I sat for some time lost in that kind of reverie which a strain of music is apt sometimes to inspire: the shadows of evening were gradually thickening

around me; the monuments began to cast deeper and deeper gloom; and the distant clock again gave token of the slowly waning day.

I rose, and prepared to leave the abbey. As I descended the flight of steps which lead into the body of the building, my eye was caught by the shrine of Edward the Confessor, and I ascended the small staircase that conducts to it, to take from thence a general survey of this wilderness of tombs. The shrine is elevated upon a kind of platform, and close around it are the sepulchres of various kings and queens. From this eminence the eye looks down between pillars and funeral trophies to the chapels and chambers below, crowded with tombs; where warriors, prelates, courtiers, and statesmen, lie mouldering in their "beds of darkness." Close by me stood the great chair of coronation,[1] rudely carved of oak, in the barbarous taste of a remote and Gothic age. The scene seemed almost as if contrived, with theatrical artifice, to produce an effect upon the beholder. Here was a type of the beginning and the end of human pomp and power; here it was literally but a step from the throne to the sepulchre. Would not one think that these incongruous mementos had been gathered together as a lesson to living greatness? — to show it, even in the moment of its proudest exaltation, the neglect and dishonor to which it must soon arrive; how soon that crown which encircles its brow must pass away, and it must lie down in the dust and disgraces of the tomb, and be trampled upon by the feet of the meanest of

[1] A chair of oak made by Edward I., in which all the English sovereigns since his time have sat to be crowned. It is said to have been carried from the abbey but once, — when Cromwell was made Lord Protector in a formal way in Westminster Hall.

the multitude. For, strange to tell, even the grave is here no longer a sanctuary. There is a shocking levity in some natures, which leads them to sport with awful and hallowed things; and there are base minds which delight to revenge on the illustrious dead the abject homage and grovelling servility which they pay to the living. The coffin of Edward the Confessor has been broken open, and his remains despoiled of their funereal ornaments; the sceptre has been stolen from the hand of the imperious Elizabeth, and the effigy of Henry the Fifth lies headless. Not a royal monument but bears some proof how false and fugitive is the homage of mankind. Some are plundered, some mutilated; some covered with ribaldry and insult, — all more or less outraged and dishonored!

The last beams of day were now faintly streaming through the painted windows in the high vaults above me; the lower parts of the abbey were already wrapped in the obscurity of twilight. The chapels and aisles grew darker and darker. The effigies of the kings faded into shadows ; the marble figures of the monuments assumed strange shapes in the uncertain light; the evening breeze crept through the aisles like the cold breath of the grave; and even the distant footfall of a verger, traversing the Poets' Corner, had something strange and dreary in its sound. I slowly retraced my morning's walk, and as I passed out at the portal of the cloisters, the door, closing with a jarring noise behind me, filled the whole building with echoes.

I endeavored to form some arrangement in my mind of the objects I had been contemplating, but found they were already falling into indistinctness and confusion. Names, inscriptions, trophies, had all

become confounded in my recollection, though I had scarcely taken my foot from off the threshold. What, thought I, is this vast assemblage of sepulchres but a treasury of humiliation; a huge pile of reiterated homilies on the emptiness of renown and the certainty of oblivion! It is, indeed, the empire of Death; his great shadowy palace, where he sits in state, mocking at the relics of human glory, and spreading dust and forgetfulness on the monuments of princes. How idle a boast, after all, is the immortality of a name! Time is ever silently turning over his pages; we are too much engrossed by the story of the present, to think of the characters and anecdotes that gave interest to the past; and each age is a volume thrown aside to be speedily forgotten. The idol of to-day pushes the hero of yesterday out of our recollection; and will, in turn, be supplanted by his successor of to-morrow. "Our fathers," says Sir Thomas Browne,[1] "find their graves in our short memories, and sadly tell us how we may be buried in our survivors." History fades into fable; fact becomes clouded with doubt and controversy; the inscription moulders from the tablet; the statue falls from the pedestal. Columns, arches, pyramids, what are they but heaps of sand; and their epitaphs but characters written in the dust? What is the security of a tomb, or the perpetuity of an embalmment? The remains of Alexander the Great have been scattered to the wind, and his empty sarcophagus is now the mere curiosity of a museum. "The Egyptian mummies, which Cambyses[2] or time hath spared, avarice now

[1] A merchant's son, born in London in 1605, and knighted by Charles II. in 1671. His *Religio Medici* (The Religion of a Physician) is his ablest and best known work.

[2] This Persian king conquered Egypt 525 B. C.

consumeth; Mizraim[1] cures wounds, and Pharaoh is sold for balsams."[2]

What, then, is to insure this pile, which now towers above me, from sharing the fate of mightier mausoleums? The time must come when its gilded vaults, which now spring so loftily, shall lie in rubbish beneath the feet; when, instead of the sound of melody and praise, the wind shall whistle through the broken arches, and the owl hoot from the shattered tower; when the garish sunbeam shall break into these gloomy mansions of death, and the ivy twine round the fallen column, and the fox-glove hang its blossoms about the nameless urn, as if in mockery of the dead. Thus man passes away; his name perishes from record and recollection; his history is as a tale that is told, and his very monument becomes a ruin.

[1] An ancient name of Egypt, but used here for the earliest rulers taken as a body. In like manner Pharaoh, which is used as the title of a sovereign very much like the name of Czar or Sultan, is put collectively for such rulers as are not included under Mizraim.

[2] Quoted from Sir Thomas Browne.

THE MUTABILITY OF LITERATURE.

A COLLOQUY IN WESTMINSTER ABBEY.

I know that all beneath the moon decays,
And what by mortals in this world is brought,
In time's great period shall return to nought.
I know that all the muse's heavenly lays,
With toil of sprite which are so dearly bought,
As idle sounds, of few or none are sought,
That there is nothing lighter than mere praise.

DRUMMOND OF HAWTHORNDEN.[1]

THERE are certain half-dreaming moods of mind, in which we naturally steal away from noise and glare, and seek some quiet haunt, where we may indulge our reveries and build our air castles undisturbed. In such a mood I was loitering about the old gray cloisters of Westminster Abbey, enjoying that luxury of wandering thought which one is apt to dignify with the name of reflection; when suddenly an interruption of madcap boys from Westminster School, playing at football, broke in upon the monastic stillness of the place, making the vaulted passages and mouldering tombs echo with their merriment. I sought to take refuge from their noise by penetrating still deeper into the solitudes of the pile, and applied to one of the vergers for admission to the library. He conducted me through a portal rich with the crumbling sculpture of former ages, which opened upon a gloomy passage leading to the chapter-house and the chamber in which Doomsday Book[2] is deposited. Just within the passage

[1] William Drummond, a Scottish poet of some celebrity, was born at Hawthornden, near Edinburgh, in 1585, and died in 1649.

[2] Doomsday (or Domesday) Book, so called because its authority was final, contains a summary of the results of a sta-

is a small door on the left. To this the verger applied a key; it was double locked, and opened with some difficulty, as if seldom used. We now ascended a dark narrow staircase, and, passing through a second door, entered the library.

I found myself in a lofty antique hall, the roof supported by massive joists of old English oak. It was soberly lighted by a row of Gothic windows at a considerable height from the floor, and which apparently opened upon the roofs of the cloisters. An ancient picture of some reverend dignitary of the church in his robes hung over the fireplace. Around the hall and in a small gallery were the books, arranged in carved oaken cases. They consisted principally of old polemical writers, and were much more worn by time than use. In the centre of the library was a solitary table with two or three books on it, an inkstand without ink, and a few pens parched by long disuse. The place seemed fitted for quiet study and profound meditation. It was buried deep among the massive walls of the abbey, and shut up from the tumult of the world. I could only hear now and then the shouts of the school-boys faintly swelling from the cloisters, and the sound of a bell tolling for prayers, echoing soberly along the roofs of the abbey. By degrees the shouts of merriment grew fainter and fainter, and at length died away; the bell ceased to toll, and a profound silence reigned through the dusky hall.

I had taken down a little thick quarto, curiously bound in parchment, with brass clasps, and seated

tistical survey of England, made under William the Conqueror in 1085–86. It records the ownership, extent, and value of land, the number of tenants, the amount of live stock, etc.

myself at the table in a venerable elbow-chair. Instead of reading, however, I was beguiled by the solemn monastic air and lifeless quiet of the place into a train of musing. As I looked around upon the old volumes in their mouldering covers, thus ranged on the shelves, and apparently never disturbed in their repose, I could not but consider the library a kind of literary catacomb, where authors, like mummies, are piously entombed, and left to blacken and moulder in dusty oblivion.

How much, thought I, has each of these volumes, now thrust aside with such indifference, cost some aching head! how many weary days! how many sleepless nights! How have their authors buried themselves in the solitude of cells and cloisters; shut themselves up from the face of man, and the still more blessed face of nature; and devoted themselves to painful research and intense reflection! And all for what? to occupy an inch of dusty shelf — to have the title of their works read now and then in a future age, by some drowsy churchman or casual straggler like myself; and in another age to be lost, even to remembrance. Such is the amount of this boasted immortality. A mere temporary rumor, a local sound; like the tone of that bell which has just tolled among these towers, filling the ear for a moment — lingering transiently in echo — and then passing away like a thing that was not!

While I sat half murmuring, half meditating these unprofitable speculations, with my head resting on my hand, I was thrumming with the other hand upon the quarto, until I accidentally loosened the clasps; when, to my utter astonishment, the little book gave two or three yawns, like one awaking from a deep sleep;

then a husky hem; and at length began to talk. At first its voice was very hoarse and broken, being much troubled by a cobweb which some studious spider had woven across it; and having probably contracted a cold from long exposure to the chills and damps of the abbey. In a short time, however, it became more distinct, and I soon found it an exceedingly fluent conversable little tome. Its language, to be sure, was rather quaint and obsolete, and its pronunciation what, in the present day, would be deemed barbarous; but I shall endeavor, as far as I am able, to render it in modern parlance.

It began with railings about the neglect of the world — about merit being suffered to languish in obscurity, and other such commonplace topics of literary repining, and complained bitterly that it had not been opened for more than two centuries; that the dean only looked now and then into the library, sometimes took down a volume or two, trifled with them for a few moments, and then returned them to their shelves. "What a plague do they mean," said the little quarto, which I began to perceive was somewhat choleric, "what a plague do they mean by keeping several thousand volumes of us shut up here, and watched by a set of old vergers, like so many beauties in a harem, merely to be looked at now and then by the dean? Books were written to give pleasure and to be enjoyed; and I would have a rule passed that the dean should pay each of us a visit at least once a year; or if he is not equal to the task, let them once in a while turn loose the whole school of Westminster among us, that at any rate we may now and then have an airing."

"Softly, my worthy friend," replied I, "you are not

aware how much better you are off than most books of your generation. By being stored away in this ancient library, you are like the treasured remains of those saints and monarchs which lie enshrined in the adjoining chapels; while the remains of your contemporary mortals, left to the ordinary course of nature, have long since returned to dust."

"Sir," said the little tome, ruffling his leaves and looking big, "I was written for all the world, not for the bookworms of an abbey. I was intended to circulate from hand to hand, like other great contemporary works; but here have I been clasped up for more than two centuries, and might have silently fallen a prey to these worms that are playing the very vengeance with my intestines, if you had not by chance given me an opportunity of uttering a few last words before I go to pieces."

"My good friend," rejoined I, "had you been left to the circulation of which you speak, you would long ere this have been no more. To judge from your physiognomy, you are now well stricken in years: very few of your contemporaries can be at present in existence; and those few owe their longevity to being immured like yourself in old libraries; which, suffer me to add, instead of likening to harems, you might more properly and gratefully have compared to those infirmaries attached to religious establishments, for the benefit of the old and decrepit, and where, by quiet fostering and no employment, they often endure to an amazingly good-for-nothing old age. You talk of your contemporaries as if in circulation — where do we meet with their works? what do we hear of Robert Grosteste,[1] of Lincoln? No one could have toiled harder

[1] Robert Grosseteste (as the name is generally spelled) was elected Bishop of Lincoln in 1235, and died in 1253.

than he for immortality. He is said to have written nearly two hundred volumes. He built, as it were, a pyramid of books to perpetuate his name: but, alas! the pyramid has long since fallen, and only a few fragments are scattered in various libraries, where they are scarcely disturbed even by the antiquarian. What do we hear of Giraldus Cambrensis,[1] the historian, antiquary, philosopher, theologian, and poet? He declined two bishoprics, that he might shut himself up and write for posterity; but posterity never inquires after his labors. What of Henry of Huntingdon, who, besides a learned history of England, wrote a treatise on the contempt of the world, which the world has revenged by forgetting him? What is quoted of Joseph of Exeter, styled the miracle of his age in classical composition? Of his three great heroic poems one is lost forever, excepting a mere fragment; the others are known only to a few of the curious in literature; and as to his love verses and epigrams, they have entirely disappeared. What is in current use of John Wallis, the Franciscan, who acquired the name of the tree of life? Of William of Malmesbury; — of Simeon of Durham; — of Benedict of Peterborough; — of John Hanvill of St. Albans; — of ——"

"Prithee, friend," cried the quarto, in a testy tone, "how old do you think me? You are talking of authors that lived long before my time, and wrote either in Latin or French, so that they in a manner expatriated themselves, and deserved to be forgotten;[2] but

[1] Gerald de Barry, born in Wales about 1146, died about 1220. All the other writers mentioned in the same paragraph belong to the twelfth century.

[2] "In Latin and French hath many soueraine wittes had

I, sir, was ushered into the world from the press of the renowned Wynkin de Worde.[1] I was written in my own native tongue, at a time when the language had become fixed; and indeed I was considered a model of pure and elegant English."

(I should observe that these remarks were couched in such intolerably antiquated terms, that I have had infinite difficulty in rendering them into modern phraseology.)

"I cry your mercy," said I, "for mistaking your age; but it matters little: almost all the writers of your time have likewise passed into forgetfulness; and De Worde's publications are mere literary rarities among book-collectors. The purity and stability of language, too, on which you found your claims to perpetuity, have been the fallacious dependence of authors of every age, even back to the times of the worthy Robert of Gloucester, who wrote his history in rhymes of mongrel Saxon.[2] Even now many talk of Spenser's

great delyte to endite, and have many noble thinges fulfilde, but certes there ben some that speaken their poisye in French, of which speche the Frenchmen have as good a fantasye as we have in hearying of Frenchmen's Englishe." — (Quoted by Irving from Chaucer's *Testament of Love.*)

[1] An English printer who was an assistant, and afterward the successor, of William Caxton. He died about 1535.

[2] Holinshed, in his Chronicle, observes, "Afterwards, also, by deligent travell of Geffry Chaucer and of John Gowre, in the time of Richard the Second, and after them of John Scogan and John Lydgate, monke of Berrie, our said toong was brought to an excellent passe, notwithstanding that it never came unto the type of perfection until the time of Queen Elizabeth, wherein John Jewell, Bishop of Sarum, John Fox, and sundrie learned and excellent writers, have fully accomplished the ornature of the same, to their great praise and immortal commendation." — W. I.

'well of pure English undefiled,'[1] as if the language ever sprang from a well or fountain-head, and was not rather a mere confluence of various tongues, perpetually subject to changes and intermixtures. It is this which has made English literature so extremely mutable, and the reputation built upon it so fleeting. Unless thought can be committed to something more permanent and unchangeable than such a medium, even thought must share the fate of everything else, and fall into decay. This should serve as a check upon the vanity and exultation of the most popular writer. He finds the language in which he has embarked his fame gradually altering, and subject to the dilapidations of time and the caprice of fashion. He looks back and beholds the early authors of his country, once the favorites of their day, supplanted by modern writers. A few short ages have covered them with obscurity, and their merits can only be relished by the quaint taste of the bookworm. And such, he anticipates, will be the fate of his own work, which, however it may be admired in its day, and held up as a model of purity, will in the course of years grow antiquated and obsolete; until it shall become almost as unintelligible in its native land as an Egyptian obelisk, or one of those Runic inscriptions said to exist in the deserts of Tartary. I declare," added I, with some emotion, "when I contemplate a modern library, filled with new works, in all the bravery of rich gilding and binding, I feel disposed to sit down and weep; like the good Xerxes, when he surveyed his army,

[1] The phrase here quoted, inexactly, comes from Spenser's *Faerie Queene*, Book IV, canto ii, stanza 32 : —

> "Dan Chaucer, well of English undefyled,
> On Fame's eternall beadroll worthie to be fyled."

pranked out in all the splendor of military array, and reflected that in one hundred years not one of them would be in existence!"

"Ah," said the little quarto, with a heavy sigh, "I see how it is; these modern scribblers have superseded all the good old authors. I suppose nothing is read nowadays but Sir Philip Sidney's 'Arcadia,' Sackville's stately plays and 'Mirror for Magistrates,' or the finespun euphuisms of the 'unparalleled John Lyly.'"[1]

"There you are again mistaken," said I; "the writers whom you suppose in vogue, because they happened to be so when you were last in circulation, have long since had their day. Sir Philip Sidney's 'Arcadia,' the immortality of which was so fondly predicted by his admirers,[2] and which, in truth, is full of noble thoughts, delicate images, and graceful turns of language, is now scarcely ever mentioned. Sackville has strutted into obscurity; and even Lyly,

[1] Sir Philip Sidney, an English author and general, was born in 1554, and mortally wounded at the battle of Zutphen, in 1586. His *Arcadia*, a pastoral romance, was long very popular. Thomas Sackville, Earl of Dorset, was born in 1536, and died at London in 1608. For Lyly, see page 1.

[2] "Live ever sweete booke; the simple image of his gentle witt, and the golden-pillar of his noble courage; and ever notify unto the world that thy writer was the secretary of eloquence, the breath of the muses, the honey-bee of the daintyest flowers of witt and arte, the pith of morale and intellectual virtues, the arme of Bellona in the field, the tonge of Suada in the chamber, the sprite of Practise in esse, and the paragon of excellency in print." — (Quoted by Irving from Harvey's *Pierce's Supererogation.*)

Pierce's Supererogation was written in 1593 by Gabriel Harvey, as part of a long and bitter controversy with Thomas Nash the dramatist

though his writings were once the delight of a court, and apparently perpetuated by a proverb, is now scarcely known even by name. A whole crowd of authors who wrote and wrangled at the time have likewise gone down, with all their writings and their controversies. Wave after wave of succeeding literature has rolled over them, until they are buried so deep, that it is only now and then that some industrious diver after fragments of antiquity brings up a specimen for the gratification of the curious.

"For my part," I continued, "I consider this mutability of language a wise precaution of Providence for the benefit of the world at large, and of authors in particular. To reason from analogy, we daily behold the varied and beautiful tribes of vegetables springing up, flourishing, adorning the fields for a short time, and then fading into dust, to make way for their successors. Were not this the case, the fecundity of nature would be a grievance instead of a blessing. The earth would groan with rank and excessive vegetation, and its surface become a tangled wilderness. In like manner the works of genius and learning decline, and make way for subsequent productions. Language gradually varies, and with it fade away the writings of authors who have flourished their allotted time; otherwise, the creative powers of genius would overstock the world, and the mind would be completely bewildered in the endless mazes of literature. Formerly there were some restraints on this excessive multiplication. Works had to be transcribed by hand, which was a slow and laborious operation; they were written either on parchment, which was expensive, so that one work was often erased to make way for another; or on papyrus, which was fragile

and extremely perishable. Authorship was a limited and unprofitable craft, pursued chiefly by monks in the leisure and solitude of their cloisters. The accumulation of manuscripts was slow and costly, and confined almost entirely to monasteries. To these circumstances it may, in some measure, be owing that we have not been inundated by the intellect of antiquity; that the fountains of thought have not been broken up, and modern genius drowned in the deluge. But the inventions of paper and the press have put an end to all these restraints. They have made every one a writer, and enabled every mind to pour itself into print, and diffuse itself over the whole intellectual world. The consequences are alarming. The stream of literature has swollen into a torrent — augmented into a river — expanded into a sea. A few centuries since, five or six hundred manuscripts constituted a great library; but what would you say to libraries such as actually exist, containing three or four hundred thousand volumes; legions of authors at the same time busy; and the press going on with fearfully increasing activity, to double and quadruple the number? Unless some unforeseen mortality should break out among the progeny of the muse, now that she has become so prolific, I tremble for posterity. I fear the mere fluctuation of language will not be sufficient. Criticism may do much. It increases with the increase of literature, and resembles one of those salutary checks on population spoken of by economists. All possible encouragement, therefore, should be given to the growth of critics, good or bad. But I fear all will be in vain; let criticism do what it may, writers will write, printers will print, and the world will inevitably be overstocked with good books. It will

soon be the employment of a lifetime merely to learn their names. Many a man of passable information, at the present day, reads scarcely anything but reviews; and before long a man of erudition will be little better than a mere walking catalogue."

"My very good sir," said the little quarto, yawning most drearily in my face, "excuse my interrupting you, but I perceive you are rather given to prose. I would ask the fate of an author who was making some noise just as I left the world. His reputation, however, was considered quite temporary. The learned shook their heads at him, for he was a poor half-educated varlet, that knew little of Latin, and nothing of Greek,[1] and had been obliged to run the country for deer-stealing. I think his name was Shakspeare. I presume he soon sunk into oblivion."

"On the contrary," said I, "it is owing to that very man that the literature of his period has experienced a duration beyond the ordinary term of English literature. There rise authors now and then, who seem proof against the mutability of language, because they have rooted themselves in the unchanging principles of human nature. They are like gigantic trees that we sometimes see on the banks of a stream; which by their vast and deep roots, penetrating through the mere surface, and laying hold on the very foundations of the earth, preserve the soil around them from being swept away by the ever-flowing current, and hold up many a neighboring plant, and, perhaps, worthless weed, to perpetuity. Such is the case with Shakspeare, whom we behold defying the encroachments of

[1] The reference is to Ben Jonson's line, in his poem, *To the Memory of my beloved Master William Shakspeare:* —

"And though thou hadst small Latin and less Greek."

time, retaining in modern use the language and literature of his day, and giving duration to many an indifferent author, merely from having flourished in his vicinity. But even he, I grieve to say, is gradually assuming the tint of age, and his whole form is overrun by a profusion of commentators, who, like clambering vines and creepers, almost bury the noble plant that upholds them."

Here the little quarto began to heave his sides and chuckle, until at length he broke out in a plethoric fit of laughter that had well-nigh choked him, by reason of his excessive corpulency. "Mighty well!" cried he, as soon as he could recover breath, "mighty well! and so you would persuade me that the literature of an age is to be perpetuated by a vagabond deer-stealer! by a man without learning; by a poet, forsooth — a poet!" And here he wheezed forth another fit of laughter.

I confess that I felt somewhat nettled at this rudeness, which, however, I pardoned on account of his having flourished in a less polished age. I determined, nevertheless, not to give up my point.

"Yes," resumed I, positively, "a poet; for of all writers he has the best chance for immortality. Others may write from the head, but he writes from the heart, and the heart will always understand him. He is the faithful portrayer of nature, whose features are always the same, and always interesting. Prose writers are voluminous and unwieldy; their pages are crowded with commonplaces, and their thoughts expanded into tediousness. But with the true poet everything is terse, touching, or brilliant. He gives the choicest thoughts in the choicest language. He illustrates them by everything that he sees most

striking in nature and art. He enriches them by pictures of human life, such as it is passing before him. His writings, therefore, contain the spirit, the aroma, if I may use the phrase, of the age in which he lives. They are caskets which inclose within a small compass the wealth of the language — its family jewels, which are thus transmitted in a portable form to posterity. The setting may occasionally be antiquated, and require now and then to be renewed, as in the case of Chaucer; but the brilliancy and intrinsic value of the gems continue unaltered. Cast a look back over the long reach of literary history. What vast valleys of dullness, filled with monkish legends and academical controversies! what bogs of theological speculations! what dreary wastes of metaphysics! Here and there only do we behold the heaven-illuminated bards, elevated like beacons on their widely separate heights, to transmit the pure light of poetical intelligence from age to age." [1]

I was just about to launch forth into eulogiums upon the poets of the day, when the sudden opening of the

[1] Thorow earth and waters deepe,
The pen by skill doth passe:
And featly nyps the worldes abuse,
And shoes us in a glasse
The vertu and the vice
Of every wight alyve;
The honey comb that bee doth make
Is not so sweet in hyve,
As are the golden leves
That drop from poet's head!
Which doth surmount our common talke
As farre as dross doth lead.

(Quoted by Irving from CHURCHYARD.)

[Thomas Churchyard, an English poet and soldier, was born about 1520, and died in 1604.]

door caused me to turn my head. It was the verger, who came to inform me that it was time to close the library. I sought to have a parting word with the quarto, but the worthy little tome was silent; the clasps were closed: and it looked perfectly unconscious of all that had passed. I have been to the library two or three times since, and have endeavored to draw it into further conversation, but in vain; and whether all this rambling colloquy actually took place, or whether it was another of those odd day-dreams to which I am subject, I have never to this moment been able to discover.

STRATFORD-ON-AVON.

"Thou soft-flowing Avon, by thy silver stream
Of things more than mortal sweet Shakspeare would dream;
The fairies by moonlight dance round his green bed,
For hallow'd the turf is which pillow'd his head."

GARRICK.

To a homeless man, who has no spot on this wide world which he can truly call his own, there is a momentary feeling of something like independence and territorial consequence when, after a weary day's travel, he kicks off his boots, thrusts his feet into slippers, and stretches himself before an inn fire. Let the world without go as it may; let kingdoms rise or fall, so long as he has the wherewithal to pay his bill, he is, for the time being, the very monarch of all he surveys. The armchair is his throne, the poker his sceptre, and the little parlor, some twelve feet square, his undisputed empire.[1] It is a morsel of certainty, snatched from the midst of the uncertainties of life; it is a sunny moment gleaming out kindly on a cloudy day: and he who has advanced some way on the pilgrimage of existence, knows the importance of husbanding even morsels and moments of enjoyment. "Shall I not take mine ease in mine

[1] Visitors are still shown the chair in which Irving sat, at the Red Horse Hotel, and the poker with which he poked the fire! Irving writes to his sister on the occasion of his second visit, in 1832: "We were quartered at the little inn of the Red Horse, where I found the same obliging little landlady that kept it at the time of the visit [1815] recorded in the *Sketch-Book*. You cannot imagine what a fuss the little woman made when she found out who I was. She showed me the room I had occupied, in which she had hung up my engraved likeness, and she produced a poker which was locked up in the archives of her house, on which she had caused to be engraved 'Geoffrey Crayon's sceptre.'"

inn?" thought I, as I gave the fire a stir, lolled back in my elbow-chair, and cast a complacent look about the little parlor of the Red Horse, at Stratford-on-Avon.

The words of sweet Shakspeare were just passing through my mind as the clock struck midnight from the tower of the church in which he lies buried. There was a gentle tap at the door, and a pretty chambermaid, putting in her smiling face, inquired, with a hesitating air, whether I had rung. I understood it as a modest hint that it was time to retire. My dream of absolute dominion was at an end; so abdicating my throne, like a prudent potentate, to avoid being deposed, and putting the Stratford Guide-Book under my arm, as a pillow companion, I went to bed, and dreamt all night of Shakspeare, the jubilee,[1] and David Garrick.

The next morning was one of those quickening mornings which we sometimes have in early spring, for it was about the middle of March. The chills of a long winter had suddenly given way; the north wind had spent its last gasp; and a mild air came stealing from the west, breathing the breath of life into nature, and wooing every bud and flower to burst forth into fragrance and beauty.

I had come to Stratford on a poetical pilgrimage. My first visit was to the house where Shakspeare was born,[2] and where, according to tradition, he was brought up to his father's craft of wool-combing. It is a small, mean-looking edifice of wood and plaster,

[1] Garrick originated the jubilee which was held in 1769, and which lasted three days.

[2] This house became the property of the British nation in 1847.

a true nestling-place of genius, which seems to de light in hatching its offspring in by-corners. The walls of its squalid chambers are covered with names and inscriptions in every language, by pilgrims of all nations, ranks, and conditions, from the prince to the peasant, and present a simple but striking instance of the spontaneous and universal homage of mankind to the great poet of nature.[1]

The house is shown by a garrulous old lady, in a frosty red face, lighted up by a cold blue anxious eye, and garnished with artificial locks of flaxen hair, curling from under an exceedingly dirty cap. She was peculiarly assiduous in exhibiting the relics with which this, like all other celebrated shrines, abounds. There was the shattered stock of the very match-lock with which Shakspeare shot the deer, on his poaching exploits. There, too, was his tobacco-box, which proves that he was a rival smoker of Sir Walter Raleigh; the sword, also, with which he played Hamlet; and the identical lantern with which Friar Laurence discovered Romeo and Juliet at the tomb! There was an ample supply, also, of Shakspeare's mulberry-tree, which seems to have as extraordinary powers of self-multiplication as the wood of the true cross, of which there is enough extant to build a ship of the line.

The most favorite object of curiosity, however, is Shakspeare's chair. It stands in the chimney nook

[1] Irving added his name to the motley collection, writing these four lines, and signing them, "Washington Irving. Second visit, October, 1821."

"Of mighty Shakspeare's birth the room we see.
That where he died in vain to find we try;
Useless the search — for all immortal he,
And those who are immortal never die."

of a small gloomy chamber, just behind what was his father's shop. Here he may many a time have sat when a boy, watching the slowly revolving spit with all the longing of an urchin; or of an evening listening to the cronies and gossips of Stratford dealing forth churchyard tales and legendary anecdotes of the troublesome times of England. In this chair it is the custom of every one that visits the house to sit: whether this be done with the hope of imbibing any of the inspiration of the bard I am at a loss to say; I merely mention the fact; and mine hostess privately assured me, that, though built of solid oak, such was the fervent zeal of devotees, the chair had to be new bottomed at least once in three years. It is worthy of notice also, in the history of this extraordinary chair, that it partakes something of the volatile nature of the Santa Casa of Loretto,[1] or the flying chair of the Arabian enchanter; for though sold some few years since to a northern princess, yet, strange to tell, it has found its way back again to the old chimney corner.

I am always of easy faith in such matters, and am ever willing to be deceived, where the deceit is pleasant and costs nothing. I am therefore a ready believer in relics, legends, and local anecdotes of goblins and great men; and would advise all travellers who travel for their gratification to be the same. What is it to us, whether these stories be true or false, so long as we can persuade ourselves into the belief of them, and enjoy all the charm of the reality? There is nothing like resolute good-humored credulity

[1] The legend runs that the house in which the Virgin was born was carried by angels from Nazareth, in 1295, to Loretto, in Italy.

in these matters; and on this occasion I went even so far as willingly to believe the claims of mine hostess to a lineal descent from the poet, when, luckily, for my faith, she put into my hands a play of her own composition, which set all belief in her consanguinity at defiance.

From the birthplace of Shakspeare a few paces brought me to his grave. He lies buried in the chancel of the parish church, a large and venerable pile, mouldering with age, but richly ornamented. It stands on the banks of the Avon, on an embowered point, and separated by adjoining gardens from the suburbs of the town. Its situation is quiet and retired: the river runs murmuring at the foot of the churchyard, and the elms which grow upon its banks droop their branches into its clear bosom. An avenue of limes, the boughs of which are curiously interlaced, so as to form in summer an arched way of foliage, leads up from the gate of the yard to the church porch. The graves are overgrown with grass; the gray tombstones, some of them nearly sunk into the earth, are half covered with moss, which has likewise tinted the reverend old building. Small birds have built their nests among the cornices and fissures of the walls, and keep up a continual flutter and chirping; and rooks are sailing and cawing about its lofty gray spire.

In the course of my rambles I met with the gray-headed sexton, Edmonds, and accompanied him home to get the key of the church. He had lived in Stratford, man and boy, for eighty years, and seemed still to consider himself a vigorous man, with the trivial exception that he had nearly lost the use of his legs for a few years past. His dwelling was a cottage,

looking out upon the Avon and its bordering meadows; and was a picture of that neatness, order, and comfort, which pervade the humblest dwellings in this country. A low whitewashed room, with a stone floor carefully scrubbed, served for parlor, kitchen, and hall. Rows of pewter and earthen dishes glittered along the dresser. On an old oaken table, well rubbed and polished, lay the family Bible and prayer-book, and the drawer contained the family library, composed of about half a score of well-thumbed volumes. An ancient clock, that important article of cottage furniture, ticked on the opposite side of the room; with a bright warming-pan hanging on one side of it, and the old man's horn-handled Sunday cane on the other. The fireplace, as usual, was wide and deep enough to admit a gossip knot within its jambs. In one corner sat the old man's granddaughter sewing, a pretty blue-eyed girl, — and in the opposite corner was a superannuated crony, whom he addressed by the name of John Ange, and who, I found, had been his companion from childhood. They had played together in infancy; they had worked together in manhood; they were now tottering about and gossipir g away the evening of life; and in a short time they will probably be buried together in the neighboring churchyard. It is not often that we see two streams of existence running thus evenly and tranquilly side by side; it is only in such quiet "bosom scenes" of life that they are to be met with.

I had hoped to gather some traditionary anecdotes of the bard from these ancient chroniclers; but they had nothing new to impart. The long interval during which Shakspeare's writings lay in comparative neglect has spread its shadow over his history; and

it is his good or evil lot that scarcely anything remains to his biographers but a scanty handful of conjectures.

The sexton and his companion had been employed as carpenters on the preparations for the celebrated Stratford jubilee, and they remembered Garrick, the prime mover of the fête, who superintended the arrangements, and who, according to the sexton, was "a short punch man, very lively and bustling." John Ange had assisted also in cutting down Shakspeare's mulberry-tree, of which he had a morsel in his pocket for sale; no doubt a sovereign quickener of literary conception.

I was grieved to hear these two worthy wights speak very dubiously of the eloquent dame who shows the Shakspeare house. John Ange shook his head when I mentioned her valuable collection of relics, particularly her remains of the mulberry-tree; and the old sexton even expressed a doubt as to Shakspeare having been born in her house. I soon discovered that he looked upon her mansion with an evil eye, as a rival to the poet's tomb; the latter having comparatively but few visitors. Thus it is that historians differ at the very outset, and mere pebbles make the stream of truth diverge into different channels even at the fountain head.

We approached the church through the avenue of limes, and entered by a Gothic porch, highly ornamented, with carved doors of massive oak. The interior is spacious, and the architecture and embellishments superior to those of most country churches. There are several ancient monuments of nobility and gentry, over some of which hang funeral escutcheons, and banners dropping piecemeal from the walls. The

tomb of Shakspeare is in the chancel. The place is solemn and sepulchral. Tall elms wave before the pointed windows, and the Avon, which runs at a short distance from the walls, keeps up a low perpetual murmur. A flat stone marks the spot where the bard is buried. There are four lines inscribed on it, said to have been written by himself, and which have in them something extremely awful. If they are indeed his own, they show that solicitude about the quiet of the grave, which seems natural to fine sensibilities and thoughtful minds.

> "Good friend, for Jesus' sake forbeare
> To dig the dust enclosed here.
> Blessed be he that spares these stones,
> And curst be he that moves my bones."

Just over the grave, in a niche of the wall, is a bust of Shakspeare, put up shortly after his death, and considered as a resemblance. The aspect is pleasant and serene, with a finely arched forehead; and I thought I could read in it clear indications of that cheerful, social disposition, by which he was as much characterized among his contemporaries as by the vastness of his genius. The inscription mentions his age at the time of his decease — fifty-three years; an untimely death for the world: for what fruit might not have been expected from the golden autumn of such a mind, sheltered as it was from the stormy vicissitudes of life, and flourishing in the sunshine of popular and royal favor.

The inscription on the tombstone has not been without its effect. It has prevented the removal of his remains from the bosom of his native place to Westminster Abbey, which was at one time contem-

plated.[1] A few years since, also, as some laborers were digging to make an adjoining vault, the earth caved in, so as to leave a vacant space almost like an arch, through which one might have reached into his grave. No one, however, presumed to meddle with his remains so awfully guarded by a malediction; and lest any of the idle or the curious, or any collector of relics, should be tempted to commit depredations, the old sexton kept watch over the place for two days, until the vault was finished and the aperture closed again. He told me that he had made bold to look in at the hole, but could see neither coffin nor bones; nothing but dust. It was something, I thought, to have seen the dust of Shakspeare.

Next to this grave are those of his wife, his favorite daughter, Mrs. Hall, and others of his family. On a tomb close by, also, is a full-length effigy of his old friend John Combe of usurious memory; on whom he is said to have written a ludicrous epitaph. There are other monuments around, but the mind refuses to dwell on anything that is not connected with Shakspeare. His idea pervades the place; the whole pile seems but as his mausoleum. The feelings, no longer checked and thwarted by doubt, here indulge in perfect confidence: other traces of him may be false or dubious, but here is palpable evidence and absolute certainty. As I trod the sounding pavement, there was something intense and thrilling in the idea, that, in very truth, the remains of Shakspeare were mouldering beneath my feet. It was a long time before I

[1] The reader will find an interesting sketch by Hawthorne in *Our Old Home*, entitled "Recollections of a Gifted Woman," which narrates one futile attempt to examine Shakspeare's grave.

could prevail upon myself to leave the place; and as I passed through the churchyard, I plucked a branch from one of the yew-trees, the only relic that I have brought from Stratford.

I had now visited the usual objects of a pilgrim's devotion, but I had a desire to see the old family seat of the Lucys, at Charlecot, and to ramble through the park where Shakspeare, in company with some of the roysters of Stratford, committed his youthful offence of deer-stealing. In this hare-brained exploit we are told that he was taken prisoner, and carried to the keeper's lodge, where he remained all night in doleful captivity. When brought into the presence of Sir Thomas Lucy, his treatment must have been galling and humiliating; for it so wrought upon his spirit as to produce a rough pasquinade, which was affixed to the park gate at Charlecot.[1]

This flagitious attack upon the dignity of the knight so incensed him, that he applied to a lawyer at Warwick to put the severity of the laws in force against the rhyming deer-stalker. Shakspeare did not wait to brave the united puissance of a knight of the shire and a country attorney. He forthwith abandoned the pleasant banks of the Avon and his paternal trade; wandered away to London; became

[1] The following is the only stanza extant of this lampoon:—

"A parliament member, a justice of peace,
At home a poor scarecrow, at London an asse,
If lowsie is Lucy, as some volke miscalle it,
Then Lucy is lowsie, whatever befall it.
He thinks himself great;
Yet an asse in his state,
We allow by his ears but with asses to mate,
If Lucy is lowsie, as some volke miscalle it,
Then sing lowsie Lucy whatever befall it." W. L

a hanger-on to the theatres; then an actor; and, finally, wrote for the stage; and thus, through the persecution of Sir Thomas Lucy, Stratford lost an indifferent wool-comber, and the world gained an immortal poet. He retained, however, for a long time, a sense of the harsh treatment of the Lord of Charlecot, and revenged himself in his writings; but in the sportive way of a good-natured mind. Sir Thomas is said to be the original Justice Shallow, and the satire is slyly fixed upon him by the justice's armorial bearings, which, like those of the knight, had white luces[1] in the quarterings.

Various attempts have been made by his biographers to soften and explain away this early transgression of the poet; but I look upon it as one of those thoughtless exploits natural to his situation and turn of mind. Shakspeare, when young, had doubtless all the wildness and irregularity of an ardent, undisciplined, and undirected genius. The poetic temperament has naturally something in it of the vagabond. When left to itself it runs loosely and wildly, and delights in everything eccentric and licentious. It is often a turn-up of a die, in the gambling freaks of fate, whether a natural genius shall turn out a great rogue or a great poet; and had not Shakspeare's mind fortunately taken a literary bias, he might have as daringly transcended all civil, as he has all dramatic laws.

I have little doubt that, in early life, when running, like an unbroken colt, about the neighborhood of Stratford, he was to be found in the company of all kinds of odd anomalous characters; that he asso-

[1] The luce is a pike or jack, and abounds in the Avon about Charlecot. W. I.

ciated with all the madcaps of the place, and was one of those unlucky urchins, at mention of whom old men shake their heads, and predict that they will one day come to the gallows. To him the poaching in Sir Thomas Lucy's park was doubtless like a foray to a Scottish knight, and struck his eager, and, as yet untamed, imagination, as something delightfully adventurous.[1]

[1] A proof of Shakspeare's random habits and associates in his youthful days may be found in a traditionary anecdote, picked up at Stratford by the elder Ireland, and mentioned in his *Picturesque Views on the Avon.*

About seven miles from Stratford lies the thirsty little market town of Bedford, famous for its ale. Two societies of the village yeomanry used to meet, under the appellation of the Bedford topers, and to challenge the lovers of good ale of the neighboring villages to a contest of drinking. Among others, the people of Stratford were called out to prove the strength of their heads; and in the number of the champions was Shakspeare, who, in spite of the proverb that "they who drink beer will think beer," was as true to his ale as Falstaff to his sack. The chivalry of Stratford was staggered at the first onset, and sounded a retreat while they had yet legs to carry them off the field. They had scarcely marched a mile when, their legs failing them, they were forced to lie down under a crab-tree, where they passed the night. It is still standing, and goes by the name of Shakspeare's tree.

In the morning his companions awaked the bard, and proposed returning to Bedford, but he declined, saying he had had enough, having drank with

> Piping Pebworth, Dancing Marston,
> Haunted Hilbro', Hungry Grafton,
> Dudging Exhall, Papist Wicksford,
> Beggarly Broom, and Drunken Bedford.

"The villages here alluded to," says Ireland, "still bear the epithets thus given them: the people of Pebworth are still famed for their skill on the pipe and tabor; Hilborough is now called Haunted Hilborough; and Grafton is famous for the poverty of its soil." W. I.

The old mansion of Charlecot and its surrounding park still remain in the possession of the Lucy family, and are peculiarly interesting, from being connected with this whimsical but eventful circumstance in the scanty history of the bard. As the house stood but little more than three miles' distance from Stratford, I resolved to pay it a pedestrian visit, that I might stroll leisurely through some of those scenes from which Shakspeare must have derived his earliest ideas of rural imagery.

The country was yet naked and leafless; but English scenery is always verdant, and the sudden change in the temperature of the weather was surprising in its quickening effects upon the landscape. It was inspiring and animating to witness this first awakening of spring; to feel its warm breath stealing over the senses; to see the moist mellow earth beginning to put forth the green sprout and the tender blade: and the trees and shrubs, in their reviving tints and bursting buds, giving the promise of returning foliage and flower. The cold snow-drop, that little borderer on the skirts of winter, was to be seen with its chaste white blossoms in the small gardens before the cottages. The bleating of the new-dropt lambs was faintly heard from the fields. The sparrow twittered about the thatched eaves and budding hedges; the robin threw a livelier note into his late querulous wintry strain; and the lark, springing up from the reeking bosom of the meadow, towered away into the bright fleecy cloud, pouring forth torrents of melody. As I watched the little songster, mounting up higher and higher, until his body was a mere speck on the white bosom of the cloud, while the ear was still filled with his music, it called to mind Shakspeare's exquisite little song in "Cymbeline."

"Hark! hark! the lark at heaven's gate sings,
And Phœbus 'gins arise,
His steeds to water at those springs,
On chaliced flowers that lies.

"And winking mary-buds begin
To ope their golden eyes;
With every thing that pretty bin,
My lady sweet arise!"

Indeed the whole country about here is poetic ground: everything is associated with the idea of Shakspeare. Every old cottage that I saw, I fancied into some resort of his boyhood, where he had acquired his intimate knowledge of rustic life and manners, and heard those legendary tales and wild superstitions which he has woven like witchcraft into his dramas. For in his time, we are told, it was a popular amusement in winter evenings "to sit round the fire, and tell merry tales of errant knights, queens, lovers, lords, ladies, giants, dwarfs, thieves, cheaters, witches, fairies, goblins, and friars."[1]

My route for a part of the way lay in sight of the Avon, which made a variety of the most fancy doublings and windings through a wide and fertile valley; sometimes glittering from among willows, which fringed its borders; sometimes disappearing among groves, or beneath green banks; and sometimes ram-

[1] Scot, in his *Discoverie of Witchcraft*, enumerates a host of these fireside fancies. "And they have so fraid us with bull-beggars, spirits, witches, urchins, elves, hags, fairies, satyrs, pans, faunes, syrens, kit with the can sticke, tritons, centaurs, dwarfes, giantes, imps, calcars, conjurors, nymphes, changelings, incubus, Robin-good-fellow, the spoorne, the mare, the man in the oke, the hell-waine, the fier-drake, the puckle, Tom Thombe, hobgoblins, Tom Tumbler, boneless, and such other bugs, that we were afraid of our own shadows." W. I.

bling out into full view, and making an azure sweep round a slope of meadow land. This beautiful bosom of country is called the Vale of the Red Horse. A distant line of undulating blue hills seems to be its boundary, whilst all the soft intervening landscape lies in a manner enchained in the silver links of the Avon.

After pursuing the road for about three miles, I turned off into a footpath, which led along the borders of fields, and under hedgerows to a private gate of the park; there was a stile, however, for the benefit of the pedestrian; there being a public right of way through the grounds. I delight in these hospitable estates, in which every one has a kind of property — at least as far as the footpath is concerned. It in some measure reconciles a poor man to his lot, and, what is more, to the better lot of his neighbor, thus to have parks and pleasure-grounds thrown open for his recreation. He breathes the pure air as freely, and lolls as luxuriously under the shade, as the lord of the soil; and if he has not the privilege of calling all that he sees his own, he has not, at the same time, the trouble of paying for it, and keeping it in order.

I now found myself among noble avenues of oaks and elms, whose vast size bespoke the growth of centuries. The wind sounded solemnly among their branches, and the rooks cawed from their hereditary nests in the treetops. The eye ranged through a long lessening vista, with nothing to interrupt the view but a distant statue; and a vagrant deer stalking like a shadow across the opening.

There is something about these stately old avenues that has the effect of Gothic architecture, not merely from the pretended similarity of form, but from their

bearing the evidence of long duration, and of having had their origin in a period of time with which we associate ideas of romantic grandeur. They betoken also the long-settled dignity, and proudly concentrated independence of an ancient family; and I have heard a worthy but aristocratic old friend observe, when speaking of the sumptuous palaces of modern gentry, that "money could do much with stone and mortar, but, thank Heaven, there was no such thing as suddenly building up an avenue of oaks."

It was from wandering in early life among this rich scenery, and about the romantic solitudes of the adjoining park of Fullbroke, which then formed a part of the Lucy estate, that some of Shakspeare's commentators have supposed he derived his noble forest meditations of Jaques, and the enchanting woodland pictures in "As You Like It." It is in lonely wanderings through such scenes, that the mind drinks deep but quiet draughts of inspiration, and becomes intensely sensible of the beauty and majesty of nature. The imagination kindles into reverie and rapture; vague but exquisite images and ideas keep breaking upon it; and we revel in a mute and almost incommunicable luxury of thought. It was in some such mood, and perhaps under one of those very trees before me, which threw their broad shades over the grassy banks and quivering waters of the Avon, that the poet's fancy may have sallied forth into that little song which breathes the very soul of a rural voluptuary —

"Under the green wood tree,
Who loves to lie with me,
And tune his merry throat
Unto the sweet bird's note

Come hither, come hither, come hither.
Here shall he see
No enemy,
But winter and rough weather."

I had now come in sight of the house. It is a large building of brick, with stone quoins, and is in the Gothic style of Queen Elizabeth's day, having been built in the first year of her reign. The exterior remains very nearly in its original state, and may be considered a fair specimen of the residence of a wealthy country gentleman of those days. A great gateway opens from the park into a kind of courtyard in front of the house, ornamented with a grass-plot, shrubs, and flower-beds. The gateway is in imitation of the ancient barbacan; being a kind of outpost, and flanked by towers; though evidently for mere ornament, instead of defence. The front of the house is completely in the old style; with stone-shafted casements, a great bow-window of heavy stone-work, and a portal with armorial bearings over it, carved in stone. At each corner of the building is an octagon tower, surmounted by a gilt ball and weather-cock.

The Avon, which winds through the park, makes a bend just at the foot of a gently sloping bank, which sweeps down from the rear of the house. Large herds of deer were feeding or reposing upon its borders; and swans were sailing majestically upon its bosom. As I contemplated the venerable old mansion, I called to mind Falstaff's encomium on Justice Shallow's abode, and the affected indifference and real vanity of the latter: —

"*Falstaff.* You have a goodly dwelling and a rich.
Shallow. Barren, barren, barren; beggars all, beggars all Sir John: — marry, good air."

What may have been the joviality of the old mansion in the days of Shakspeare, it had now an air of stillness and solitude. The great iron gateway that opened into the courtyard was locked; there was no show of servants bustling about the place; the deer gazed quietly at me as I passed, being no longer harried by the moss-troopers of Stratford. The only sign of domestic life that I met with was a white cat, stealing with wary look and stealthy pace towards the stables, as if on some nefarious expedition. I must not omit to mention the carcass of a scoundrel crow which I saw suspended against the barn wall, as it shows that the Lucys still inherit that lordly abhorrence of poachers, and maintain that rigorous exercise of territorial power, which was so strenuously manifested in the case of the bard.

After prowling about for some time, I at length found my way to a lateral portal, which was the every-day entrance to the mansion. I was courteously received by a worthy old housekeeper, who, with the civility and communicativeness of her order, showed me the interior of the house. The greater part has undergone alterations, and been adapted to modern tastes and modes of living: there is a fine old oaken staircase; and the great hall, that noble feature in an ancient manor-house, still retains much of the appearance it must have had in the days of Shakspeare. The ceiling is arched and lofty; and at one end is a gallery in which stands an organ. The weapons and trophies of the chase, which formerly adorned the hall of a country gentleman, have made way for family portraits. There is a wide hospitable fireplace, calculated for an ample old-fashioned wood fire, formerly the rallying-place of winter festivity. On the

opposite side of the hall is the huge Gothic bow-window, with stone shafts, which looks out upon the courtyard. Here are emblazoned in stained glass the armorial bearings of the Lucy family for many generations, some being dated in 1558. I was delighted to observe in the quarterings the three *white luces*, by which the character of Sir Thomas was first identified with that of Justice Shallow. They are mentioned in the first scene of the "Merry Wives of Windsor," where the Justice is in a rage with Falstaff for having "beaten his men, killed his deer, and broken into his lodge." The poet had no doubt the offences of himself and his comrades in mind at the time, and we may suppose the family pride and vindictive threats of the puissant Shallow to be a caricature of the pompous indignation of Sir Thomas.

"*Shallow.* Sir Hugh, persuade me not: I will make a Star-Chamber matter of it; if he were twenty John Falstaffs, he shall not abuse Sir Robert Shallow, Esq.

Slender. In the county of Gloster, justice of peace, and *coram.*

Shallow. Ay, cousin Slender, and *custalorum.*

Slender. Ay, and *ratalorum* too, and a gentleman born, master parson; who writes himself *Armigero* in any bill, warrant, quittance, or obligation, *Armigero.*

Shallow. Ay, that I do; and have done any time these three hundred years.

Slender. All his successors gone before him have done 't, and all his ancestors that come after him may; they may give the dozen *white luces* in their coat. . . .

Shallow. The council shall hear it; it is a riot.

Evans. It is not meet the council hear of a riot; there is no fear of Got in a riot; the council, hear you, shall desire to hear the fear of Got, and not to hear a riot; take your vizaments in that.

Shallow. Ha! o' my life, if I were young again, the sword should end it!"

Near the window thus emblazoned hung a portrait by Sir Peter Lely, of one of the Lucy family, a great beauty of the time of Charles the Second: the old housekeeper shook her head as she pointed to the picture, and informed me that this lady had been sadly addicted to cards, and had gambled away a great portion of the family estate, among which was that part of the park where Shakspeare and his comrades had killed the deer. The lands thus lost had not been entirely regained by the family even at the present day. It is but justice to this recreant dame to confess that she had a surpassingly fine hand and arm.

The picture which most attracted my attention was a great painting over the fireplace, containing likenesses of Sir Thomas Lucy and his family, who inhabited the hall in the latter part of Shakspeare's lifetime. I at first thought that it was the vindictive knight himself, but the housekeeper assured me that it was his son; the only likeness extant of the former being an effigy upon his tomb in the church of the neighboring hamlet of Charlecot.[1] The picture gives

[1] This effigy is in white marble, and represents the Knight in complete armor. Near him lies the effigy of his wife, and on her tomb is the following inscription; which, if really composed by her husband, places him quite above the intellectual level of Master Shallow: —

Here lyeth the Lady Joyce Lucy wife of Sir Thomas Lucy of Charlecot in ye county of Warwick, Knight, Daughter and heir of Thomas Acton of Sutton in ye county of Worcester Esquire who departed out of this wretched world to her heavenly kingdom ye 10 day of February in ye yeare of our Lord God 1595 and of her age 60 and three. All the time of her lyfe a true and faythful servant of her good God, never detected of any cryme or vice. In religion most sounde, in love to her husband most faythful and true. In friendship most constant; to what in trust was committed unto her most secret. In wisdom ex

a lively idea of the costume and manners of the time. Sir Thomas is dressed in ruff and doublet; white shoes with roses in them; and has a peaked yellow or, as Master Slender would say, "a cane-colored beard." His lady is seated on the opposite side of the picture, in wide ruff and long stomacher, and the children have a most venerable stiffness and formality of dress. Hounds and spaniels are mingled in the family group; a hawk is seated on his perch in the foreground, and one of the children holds a bow; — all intimating the knight's skill in hunting, hawking, and archery — so indispensable to an accomplished gentleman in those days.[1]

I regretted to find that the ancient furniture of the hall had disappeared; for I had hoped to meet with

selling. In governing of her house, bringing up of youth in ye fear of God that did converse with her moste rare and singular. A great maintayner of hospitality. Greatly esteemed of her betters; misliked of none unless of the envyous. When all is spoken that can be saide a woman so garnished with virtue as not to be bettered and hardly to be equalled by any. As shee lived most virtuously so shee died most Godly. Set downe by him yt best did knowe what hath byn written to be true.

"Thomas Lucye." W. I.

[1] Bishop Earle, speaking of the country gentleman of his time, observes, "his housekeeping is seen much in the different families of dogs, and serving-men attendant on their kennels; and the deepness of their throats is the depth of his discourse. A hawk he esteems the true burden of nobility, and is exceedingly ambitious to seem delighted with the sport, and have his fist gloved with his jesses." And Gilpin, in his description of a Mr. Hastings, remarks, "he kept all sorts of hounds that run buck, fox, hare, otter, and badger; and had hawks of all kinds both long and short winged. His great hall was commonly strewed with marrow-bones, and full of hawk perches, hounds, spaniels, and terriers. On a broad hearth, paved with brick, lay some of the choicest terriers, hounds, and spaniels." W. I.

the stately elbow-chair of carved oak, in which the country squire of former days was wont to sway the sceptre of empire over his rural domains; and in which it might be presumed the redoubted Sir Thomas sat enthroned in awful state when the recreant Shakspeare was brought before him. As I like to deck out pictures for my own entertainment, I pleased myself with the idea that this very hall had been the scene of the unlucky bard's examination on the morning after his captivity in the lodge. I fancied to myself the rural potentate, surrounded by his body-guard of butler, pages, and blue-coated serving-men, with their badges; while the luckless culprit was brought in, forlorn and chopfallen, in the custody of gamekeepers, huntsmen, and whippers-in, and followed by a rabble rout of country clowns. I fancied bright faces of curious housemaids peeping from the half-opened doors; while from the gallery the fair daughters of the knight leaned gracefully forward, eyeing the youthful prisoner with that pity "that dwells in womanhood." — Who would have thought that this poor varlet, thus trembling before the brief authority of a country squire, and the sport of rustic boors, was soon to become the delight of princes, the theme of all tongues and ages, the dictator to the human mind, and was to confer immortality on his oppressor by a caricature and a lampoon!

I was now invited by the butler to walk into the garden, and I felt inclined to visit the orchard and arbor where the Justice treated Sir John Falstaff and Cousin Silence "to a last year's pippin of his own grafting, with a dish of caraways;" but I had already spent so much of the day in my ramblings that I was obliged to give up any further investigations. When

about to take my leave I was gratified by the civil entreaties of the housekeeper and butler, that I would take some refreshment: an instance of good old hospitality which, I grieve to say, we castle-hunters seldom meet with in modern days. I make no doubt it is a virtue which the present representative of the Lucys inherits from his ancestors; for Shakspeare, even in his caricature, makes Justice Shallow importunate in this respect, as witness his pressing instances to Falstaff.

"By cock and pye, sir, you shall not away to-night. . . . I will not excuse you; you shall not be excused; excuses shall not be admitted; there is no excuse shall serve; you shall not be excused. . . . Some pigeons, Davy; a couple of short-legged hens; a joint of mutton; and any pretty little tiny kickshaws, tell William Cook."

I now bade a reluctant farewell to the old hall. My mind had become so completely possessed by the imaginary scenes and characters connected with it, that I seemed to be actually living among them. Everything brought them, as it were, before my eyes; and as the door of the dining-room opened, I almost expected to hear the feeble voice of Master Silence quavering forth his favorite ditty: —

"'T is merry in hall, when beards wag all,
And welcome merry shrove-tide!"

On returning to my inn, I could not but reflect on the singular gift of the poet; to be able thus to spread the magic of his mind over the very face of nature; to give to things and places a charm and character not their own, and to turn this "working day world" into a perfect fairyland. He is indeed the true enchanter, whose spell operates, not upon the senses, but upon the imagination and the heart

Under the wizard influence of Shakspeare I had been walking all day in a complete delusion. I had surveyed the landscape through the prism of poetry which tinged every object with the hues of the rainbow. I had been surrounded with fancied beings; with mere airy nothings, conjured up by poetic power; yet which, to me, had all the charm of reality. I had heard Jaques soliloquize beneath his oak; had beheld the fair Rosalind and her companion adventuring through the woodlands; and, above all, had been once more present in spirit with fat Jack Falstaff and his contemporaries, from the august Justice Shallow, down to the gentle Master Slender and the sweet Anne Page. Ten thousand honors and blessings on the bard who has thus gilded the dull realities of life with innocent illusions; who has spread exquisite and unbought pleasures in my checkered path; and beguiled my spirit in many a lonely hour, with all the cordial and cheerful sympathies of social life!

As I crossed the bridge over the Avon on my return, I paused to contemplate the distant church in which the poet lies buried, and could not but exult in the malediction, which has kept his ashes undisturbed in its quiet and hallowed vaults. What honor could his name have derived from being mingled in dusty companionship with the epitaphs and escutcheons and venal eulogiums of a titled multitude? What would a crowded corner in Westminster Abbey have been, compared with this reverend pile, which seems to stand in beautiful loneliness as his sole mausoleum! The solicitude about the grave may be but the offspring of an over-wrought sensibility; but human nature is made up of foibles and prejudices; and its best and tenderest affections are mingled with these

factitious feelings. He who has sought renown about the world, and has reaped a full harvest of worldly favor, will find, after all, that there is no love, no admiration, no applause, so sweet to the soul as that which springs up in his native place. It is there that he seeks to be gathered in peace and honor among his kindred and his early friends. And when the weary heart and failing head begin to warn him that the evening of life is drawing on, he turns as fondly as does the infant to the mother's arms, to sink to sleep in the bosom of the scene of his childhood.

How would it have cheered the spirit of the youthful bard when, wandering forth in disgrace upon a doubtful world, he cast back a heavy look upon his paternal home, could he have foreseen that, before many years, he should return to it covered with renown; that his name should become the boast and glory of his native place; that his ashes should be religiously guarded as its most precious treasure; and that its lessening spire, on which his eyes were fixed in tearful contemplation, should one day become the beacon, towering amidst the gentle landscape, to guide the literary pilgrim of every nation to his tomb!

L'ENVOY.

Go, little booke, God send thee good passage,
And specially let this be thy prayere,
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all.

CHAUCER'S *Belle Dame sans Mercie.*

In concluding a second volume of the Sketch Book, the author cannot but express his deep sense of the indulgence with which his first has been received, and of the liberal disposition that has been evinced to treat him with kindness as a stranger. Even the critics, whatever may be said of them by others, he has found to be a singularly gentle and good-natured race; it is true that each has in turn objected to some one or two articles, and that these individual exceptions, taken in the aggregate, would amount almost to a total condemnation of his work; but then he has been consoled by observing, that what one has particularly censured, another has as particularly praised; and thus, the encomiums being set off against the objections, he finds his work, upon the whole, commended far beyond its deserts.

He is aware that he runs a risk of forfeiting much of this kind favor by not following the counsel that has been liberally bestowed upon him; for where abundance of valuable advice is given gratis, it may seem a man's own fault if he should go astray. He only can say, in his vindication, that he faithfully determined, for a time, to govern himself in his second volume by the opinions passed upon his first; but he was soon brought to a stand by the contrariety of excellent counsel. One kindly advised him to avoid the ludicrous; another, to shun the pathetic; a third

assured him that he was tolerable at description, but cautioned him to leave narrative alone; while a fourth declared that he had a very pretty knack at turning a story, and was really entertaining when in a pensive mood, but was grievously mistaken if he imagined himself to possess a spirit of humor.

Thus perplexed by the advice of his friends, who each in turn closed some particular path, but left him all the world beside to range in, he found that to follow all their counsels would, in fact, be to stand still. He remained for a time sadly embarrassed; when, all at once, the thought struck him to ramble on as he had begun; that his work being miscellaneous, and written for different humors, it could not be expected that any one would be pleased with the whole; but that if it should contain something to suit each reader, his end would be completely answered. Few guests sit down to a varied table with an equal appetite for every dish. One has an elegant horror of a roasted pig; another holds a curry or a devil in utter abomination; a third cannot tolerate the ancient flavor of venison and wild-fowl; and a fourth, of truly masculine stomach, looks with sovereign contempt on those knick-knacks here and there dished up for the ladies. Thus each article is condemned in its turn; and yet, amidst this variety of appetites, seldom does a dish go away from the table without being tasted and relished by some one or other of the guests.

With these considerations he ventures to serve up this second volume in the same heterogeneous way with his first; simply requesting the reader, if he should find here and there something to please him, to rest assured that it was written expressly for intelligent readers like himself; but entreating him, should

he find anything to dislike, to tolerate it, as one of those articles which the author has been obliged to write for readers of a less refined taste.

To be serious. — The author is conscious of the numerous faults and imperfections of his work; and well aware how little he is disciplined and accomplished in the arts of authorship. His deficiencies are also increased by a diffidence arising from his peculiar situation. He finds himself writing in a strange land, and appearing before a public which he has been accustomed, from childhood, to regard with the highest feelings of awe and reverence. He is full of solicitude to deserve their approbation, yet finds that very solicitude continually embarrassing his powers, and depriving him of that ease and confidence which are necessary to successful exertion. Still, the kindness with which he is treated encourages him to go on, hoping that in time he may acquire a steadier footing; and thus he proceeds, half venturing, half shrinking, surprised at his own good fortune, and wondering at his own temerity.

EXPLANATORY NOTES.

THE AUTHOR'S ACCOUNT OF HIMSELF.

The "Account" is modelled to some extent upon the first of Addison's *Spectator* papers, which should be read in this connection. Irving's style owed much to the influence of Addison; an attempt to trace various points of resemblance would form a fruitful source of investigation for the student of *The Sketch Book*.

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3 **my roving passion:** Irving was one of the greatest travellers of his time.

4 **St. Peter's or the Colosseum:** Both these famous structures are in Rome. St. Peter's, begun in 1506 and finished in 1590, is the grandest cathedral in the world. The Colosseum was built by the Emperor Vespasian about 80 A.D., and for nearly 400 years was used for gladiatorial combats and spectacles of various kinds. It is said to have seated 80,000 people.

Questions and Topics for Study.

What contrast is made by Irving between his own country and Europe? What reasons does he give for wishing to travel abroad? Do you sympathize with his reasons?

Write an "Account" similar to Irving's, with yourself or one of your friends as the central figure.

THE VOYAGE.

For purposes of comparison, read Franklin's account of his voyage to England in 1757, at the close of his *Autobiography*, and Dickens's description in his *American Notes* (ch. i, ii) of his journey from Liverpool to Boston in 1842. Irving's crossing occupied six weeks, Dickens's, fifteen days. The present average time from land to land is about five days.

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6 **a lengthening chain:** remembered from Goldsmith's *The Traveller*.

quarter-railing: at the stern of the ship.

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9 **lie at anchor on the banks:** A most vivid description of an accident similar to that which is here set forth, may be found in Kipling's *Captains Courageous*, chapter vii.

put the ship about: swing around so as to have the wind on the other side of the sails.

10 **Deep called unto deep:** See *Psalms* xlvii, 7.

When I retired to my cabin: Read the following descriptions of storms at sea: *Martin Chuzzlewit* (Dickens), ch. xv; *The Wrecker* (Stevenson) ch. xii. Compare the methods of these writers and see which you think is the most effective. If you care to make further comparisons, read *Typhoon*, by Joseph Conrad.

11 **Mersey:** a river just north of Wales on the west coast of England. On it is situated the famous port of Liverpool.

to whom the ship was consigned: the man who had arranged for the disposal of the cargo.

Questions and Topics for Study.

Write the story of a voyage across the Atlantic to-day, preserving, as far as possible, the methods of Irving. Use your own experience if you can.

Note the chief points of difference between a voyage now and one in Irving's time.

A very sad incident is introduced at the close of this essay. Comment upon Irving's reasons for putting it in.

RURAL LIFE IN ENGLAND.

This study of national traits is a singularly clear and sympathetic piece of work, distinguished by keenness of observation as well as wide knowledge.

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13 **wakes:** The "wake" was an annual festival kept in commemoration of the dedication of a parish church.

cope with: meet, mingle with.

humors: peculiarities.

14 **tact:** natural taste, or tendency.

huge metropolis: At the time of Irving's first visit, London was the largest city in the world, with a population of 1,200,500.

15 **superficies:** outside, surface.

negative civilities: ordinary courtesies, which involve no personal effort.

16 **nice distribution:** discriminating arrangement.

17 **box:** hedge formed by low evergreen shrubs.

providently: wisely, with forethought.

19 **the rural feeling that runs through British literature:** If you care to test the truth of this remark, look up the "na-

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ture" poems in some anthology like *The Oxford Book of English Verse*.

elegant: well-educated, highly trained. Owing to careless use, the word has suffered an unfortunate deterioration.

20 **ideas of order, of quiet**: Tennyson expresses the same thought very beautifully in *The Palace of Art:*

> And one, an English home — gray twilight poured
> On dewy pastures, dewy trees,
> Softer than sleep; all things in order stored,
> A haunt of ancient peace.

yeomanry: farmers.

right of way: "A right of way is the privilege which an individual or a particular description of individuals have of going over another's grounds."

immemorial: very old.

Questions and Topics for Study.

Describe a section of the American country-side with which you are familiar. Compare the general features with those pictured in Irving's essay.

Discuss the effect of English country life upon the character of Englishmen.

Irving speaks of "those incomparable descriptions of Nature that abound in the British poets." Read the whole passage carefully, and test its truth by finding three or four "nature" poems from your general reading, or in a collection like Palgrave's *Golden Treasury*, or *The Oxford Book of English Verse*.

THE COUNTRY CHURCH.

Note the excellent account of the contrast between the "healthful hardiness" of real dignity and the morbid sensitiveness of "spurious pride." Irving makes effective use of the weapons of sarcasm and humor.

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22 **armorial bearings**: family coats of arms. The whole passage brings to mind Milton's lines in *Il Penseroso:*

> the high embowed roof
> With antique pillars massy proof,
> And storied windows, richly dight,
> Casting a dim religious light.

effigies: statues.

23 **see the hounds throw off**: see them pick up the scent of the fox and start after him.

24 **engaging affability**: attractive kindliness.

25 **pageant**: show.

26 **on 'Change**: the Royal Exchange in London. Here merchants and bankers met at certain hours to transact business. It corresponded to the Stock Exchange of the present day.

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Lord Mayor's Day: November 9. The inauguration of the Lord Mayor is still celebrated in London with much pomp and ceremony.

curricle: a light two-wheeled carriage, usually drawn by a tandem.

outriders: men on horseback.

pedantry of dress: ostentatious display, showiness.

27 **cant:** slang.

sorry: worthless.

Questions and Topics for Study.

Describe a "country church" which you have attended. Sketch, in the spirit of this essay, any peculiar features in the service or the congregation which may have struck your fancy.

"I found as usual, that there was the least pretension where there was the most acknowledged title to respect." Comment fully upon this statement.

THE ANGLER.

A peaceful little essay, quite in the vein suggested by green fields and quiet streams.

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29 **urchin:** mischievous small boy.

30 **cap-a-pie:** from head to foot.

fustian: strong, rough cloth.

perplexed: a usage similar to that noted on page vi.

32 **Dee:** a river north of Wales, in England.

33 **arrant poacher:** see note, page v.

35 **piscatory lore:** knowledge of fishing.

forty pounds: A pound was about equal to five dollars.

37 **vagary:** playfulness.

38 **berth-deck:** in an old-time man-o'-war, the deck below the gun deck, reserved for the accommodation of the men.

39 **quadrant:** a nautical instrument for calculating the position of a ship when at sea.

40 **oracle:** authority.

Sinbad: "Sinbad the Sailor," in the *Arabian Nights*, wandered far and wide and had many strange adventures.

41 **St. Peter's master:** Christ. There is, possibly, a reference to the story found in the Bible — *St. John*, xxi.

Questions and Topics for Study.

Describe a fishing excursion of your own. Try to note, and to picture vividly, such details of scenery and events as impressed you.

Irving speaks of his essay as a "rambling sketch." Comment upon this phrase. Does he gain or lose by this discursive method?

THE STAGE COACH.

This is one of a series of Christmas essays contained in *The Sketch Book*. Irving and Dickens are the two writers who have interpreted most truly the Christmas spirit. With the essays given here, you should compare Dickens's *A Christmas Carol*, and chapters xxviii and xxix of *Pickwick Papers*. Nothing can show more delightfully the genial human sympathy of the two great authors.

PAGE

41 **one of the public coaches:** Coaches at the time were established in well-organized companies and ran on regular routes. Dickens saw the last of the old coaching days — "it will be long," said one of his friends, "ere *we* forget them." Examples of his descriptions of stage-coach journeys will be found in *Pickwick Papers*, ch. xxviii, and *Martin Chuzzlewit*, ch. xxxvi. Another stirring account of this vanished mode of travel comes in *Tom Brown's Schooldays*, ch. iv.

42 **buxom:** strong, vigorous.

43 **craft or mystery:** trade, calling. Irving uses words which humorously imply the supposed dignity of the coachman's profession.

potations of malt liquors: drinks of ale and beer.

knowingly knotted: nattily tied.

small-clothes: see note, page v.

44 **battening:** stuffing themselves.

45 **as it whirls along:** Ten miles an hour, including stops, was considered excellent time for a coach.

juntos: see note, page i.

sagest knot: wisest group. The phrase is, of course, ironical.

The smith, etc. Note the fine picturesque quality of these few lines.

46 **square it among pies and broth:** The four ingredients mentioned are divided among the eatables.

Dice and cards benefit the butler: The butler profits by the tips put in the "butler's box" by the gentlemen gamesters.

49 **post-chaise:** a conveyance for those who wished to travel more privately than was possible by stage-coach.

Frank Bracebridge: Irving describes an extended visit to the Bracebridge family in his *Bracebridge Hall*, published two years after *The Sketch Book*. The first essay contains the following passage: "The reader, if he has perused the volumes of the Sketch Book, will probably recollect something of the Bracebridge family, with which I once passed a Christmas."

Questions and Topics for Study.

Select the passages in *The Stage Coach* which seem to you most pleasing. Point out, as carefully as possible, how Irving produces his effects.

Compare Irving's coachmen with those of Dickens in *The Pickwick Papers.*

CHRISTMAS DAY.

One feels that the jovial company described in this article must have been drawn from real life. In England, Christmas has been from time immemorial the great festival of the year, and doubtless Irving himself had enjoyed the open-handed hospitality of the season and the country.

PAGE

50 **Herrick:** Robert Herrick (1591–1674) wrote a number of lyrics marked by rare beauty and felicity of touch.

51 **grandee:** nobleman.

52 **soiles:** blesses.

54 **Sir Anthony Fitzherbert** (1470–1538) was an author of some note.

55 **Sir Thomas Cockayne** (1519–1592) was a famous authority on field sports.

Markham's Country Contentments: Jervaise Markham (1568–1637) was a noted writer on sports and pastimes and country life generally.

old Tusser: Thomas Tusser (1520–1580), poet and writer on rustic subjects.

56 **deep, solemn mouths:** The passage from Markham runs as follows: "If you would have your kennel for sweetness of cry, then you must compound it of some large dogs, that have deep, solemn mouths, and are swift in spending, which must, as it were, bear the base in the consort; then a double number of roaring and loud-ringing mouths, which must be the counter-tenor; then some hollow, plain, sweet mouths, which must bear the main or middle part; and so with these three parts of music, you shall make your cry perfect."

There is a fine description of such a "cry" in Shakespeare's *A Midsummer-Night's Dream,* IV, i, 110–131.

a grizzled wig: gray. Wigs were commonly worn at the time in England.

57 **Caxton and Wynkin de Worde:** William Caxton introduced printing into England in 1470; Wynkin de Worde was his assistant.

58 **Druids:** an ancient order of Celtic priests.

Fathers of the Church: the most important early Christian writers.

folio: the largest size in which books were usually made.

seal-ring: a large ring with a crest engraved upon it, used frequently for sealing letters.

PAGE

59 **old Cremona fiddles:** violins made at Cremona, Italy, were famed for the excellence of their tone.

60 **Theophilus of Caesarea,** etc.: These are writers on matters of church usage and policy during the first few centuries after Christ.

the Revolution: the Puritan Revolution which led to the establishment of the Commonwealth in England (1642–1649).

61 **the Restoration:** The monarchy was restored under Charles II, in 1660.

old Prynne: William Prynne (1600–1669), a Puritan author and politician.

64 **manor-houses:** residences of noblemen.

brawn: boar's flesh specially prepared.

65 **Christmas box:** an earthenware box for collecting money at Christmas time. When the box was full, it was broken and the contents divided.

66 **the Romans:** Britain was under Roman rule from about 46 to 410, when Rome itself was threatened by the barbarians, and the Roman power was withdrawn from the island.

stout home-brewed: strong ale, made at home.

Master Simon reminds us of Will Wimble, in Addison's *Spectator*.

67 **pandean pipes:** a rather primitive wind-instrument, constructed of a graduated series of tubes (wood or metal) closed at the lower end.

affected: pretended.

Questions and Topics for Study.

Tell the story of some Christmas festivities in which you have taken part. Try to imitate Irving's manner of creating interest.

Read Chapter XXVIII in *The Pickwick Papers*, by Charles Dickens, and compare with Irving's essay. In what respects does Dickens's narrative differ from that of Irving? Which of the two do you prefer? Why?

THE SPECTRE BRIDEGROOM.

Of the three stories contained in the present collection, *The Spectre Bridegroom* combines least happily those elements which are characteristic of Irving's best work. While it contains touches of humor and suggestions of the supernatural, it lacks that peculiar charm of the two Dutch stories which is the result of their author's intimate and personal sense of locality, and his love for scenes and types of character familiar to him from boyhood.

In its original form, *The Spectre Bridegroom* is prefaced by a little essay called *The Inn Kitchen*. Here we learn that the teller of the tale is "a corpulent old Swiss, with a full rubicund

countenance, with a double chin, an aquiline nose, and a pleasantly twinkling eye. I wish my reader could imagine," so runs the preface, "the old fellow lolling in a huge armchair, one arm akimbo, the other holding a curiously twisted tobacco pipe decorated with silver chain and silken tassel, his head cocked on one side, and the whimsical cut of his eye occasionally, as he related the following story."

PAGE

69 **little German courts**: Germany, at the period of the tale, was divided into a number of petty kingdoms. Life at one of these "little courts" is amusingly described by Thackeray in *Vanity Fair*, chaps. lxii and lxiii.

71 **stark**: fierce, stern.

72 **proper punctilio**: all the necessary formalities.

73 **the fatted calf had been killed**: an allusion to the Bible story of the Prodigal Son, *St. Luke*, xv, 11–32.

76 **holy fraternity of the convent**: the monks.

78 **croslets**: A "crosslet" was a shield with a cross painted upon it.

jousting spears: spears for use in tournaments.

sylvan warfare: hunting.

81 **cresset**: an iron lantern constructed like a cup, and containing a coil of pitched rope.

83 **sportive evasion**: flight in jest.

85 **labors of the trencher**: work of eating. A "trencher" was a large wooden dish.

rapt away: carried off by force.

86 **jack-boots**: long, heavy riding-boots.

Questions and Topics for Study.

Pick out the touches of humor in this story. Why is it not written in a more serious vein?

What are the characteristics of a good "ghost story"?

WESTMINSTER ABBEY.

We have in this essay a fine example of Irving's tender sentiment and true feeling for the beauty and glory, as well as the deep pathos, of old memorials. The thought and the style will repay careful study. *Westminster Abbey* is different from any of the essays which we have read hitherto.

The famous Abbey is filled with the monuments of men celebrated in public life and the arts, and has become "a mausoleum of English royalty and genius."

PAGE

90 **verger**: a minor official of the church.

91 **arcades**: series of arches supported on pillars.

PAGE

93 **Poets' Corner,** at the end of the south transept, is filled with statues and memorials of English authors from Chaucer to Tennyson. A bust of Longfellow was placed here shortly after his death.

94 **cognizance:** crest.

crosiers and mitres: the "crosier" was the bishop's staff of office; the "mitre," his official head-gear.

buckler: shield.

morion: light steel helmet.

Crusader: The Crusaders were knights who fought to free the tomb of Christ in the Holy Land from the domination of the Turks (Saracens).

97 **Henry the Seventh's Chapel:** a richly beautiful structure, completed about 1520. The roof is a fine example of what is known as "fan-tracery."

99 **the haughty Elizabeth:** Queen Elizabeth, who reigned from 1558–1603. The "unfortunate Mary" was Mary Stuart, Queen of Scots. She tried to win the throne of England from Elizabeth, was captured, held a prisoner for nineteen years, and finally beheaded in 1587. Historians do not agree with Irving's estimate of the two queens. A very interesting discussion of the whole question may be read in Green's *Short History of the English People.*

100 **For in the silent grave:** These lines are taken from a play by Francis Beaumont and John Fletcher, two contemporaries of Shakespeare.

101 **Edward the Confessor:** one of the early kings of England, so named because of his saintly life (1004–1066).

the end of human pomp and power: Read, in connection with this part of the essay, the noble poem by Francis Beaumont called *On the Tombs in Westminster Abbey.* You will find it in Palgrave's *Golden Treasury of Songs and Lyrics,* Book I.

102 **Henry the Fifth** was the warrior king who won the battle of Agincourt in 1415. The figure on his tomb originally had a head of solid silver, which was stolen sometime during the sixteenth century.

103 **sarcophagus:** coffin.

104 **as a tale that is told:** See *Psalms,* xc, 9.

Questions and Topics for Study.

The essay on *Westminster Abbey* has been termed "a noble example of writing in which sound and sense combine to produce a single impression." Select passages which justify this criticism.

Write notes on the following: Poets' Corner. Henry VII. "The haughty Elizabeth." "The lovely and unfortunate Mary." Edward the Confessor. Henry V.

THE MUTABILITY OF LITERATURE.

This article discusses, with a kind of melancholy humor, the changes in literary taste which occur during the course of centuries. It must be read carefully in order to appreciate the vein of delicate irony which runs throughout.

PAGE

105 **pile:** a stately building.

chapter-house: building used for meetings of the "chapter" — the body of clergymen officially connected with a cathedral.

106 **polemical writers:** writers of disputed questions of church doctrine.

107 **literary catacomb:** burial place for books. The Catacombs in Rome were underground passages used for centuries to receive the bodies of the dead.

108 **railings:** complaints, scoldings.

112 **Egyptian obelisk:** a lofty stone pillar, covered with hieroglyphics, or "picture-writing."

Runic inscriptions: "Runes" were letters used by some of the nations of Northern Eu ope in early times.

Xerxes: the famous Persian monarch who invaded Greece with a huge fleet and army and was defeated at the Battle of Salamis (480 B.C.)

114 **perpetuated by a proverb:** Irving is thinking of the word "euphuism," derived from John Lyly's *Euphues and His England*. It came to signify a stilted and unnatural style.

papyrus: writing material made from the inner skin of a water-plant.

115 **containing three or four hundred thousand volumes:** What would Irving think of some of the great modern libraries, which house 1,000,000 and 2,000,000 books?

117 **plethoric fit:** fat, self-satisfied laughter.

119 **tome:** book, volume.

Questions and Topics for Study.

What is the underlying thought in this essay? How does Irving develop the idea?

Read *Dream Children*, by Charles Lamb. Note that Lamb, like Irving, writes in a vein that is half playful and half melancholy. Which of the two essays do you like best? Give some reasons for your choice. See if you can find any other essays or stories which are developed in a similar fashion.

STRATFORD-ON-AVON.

Irving writes as a Shakespearian enthusiast rather than as a Shakespearian scholar. His love for Shakespeare led him to cherish every scrap of tradition relating to the great dramatist.

Hence the essay before us should be read for the charming style and the appealing pictures of places, and for its genuine appreciation of Shakespeare's work; but not as possessing the value of a contribution to our knowledge of Shakespeare's life.

Those who are interested in the purely critical side of the matter would do well to read *The Facts about Shakespeare*, by W. A. Neilson and A. H. Thorndike.

PAGE

120 **territorial consequence**: the importance of a land-owner.

"Shall I not take mine ease in mine inn?" The quotation comes from *Henry Fourth, Part I*, III, iii, 79.

121 **David Garrick**: a famous actor of the eighteenth century. Upon his death in 1779, Doctor John wrote an epitaph in which it is said that "his death eclipsed the gaiety of nations."

the house where Shakespeare was born: on Henley Street, known to-day as "The Birthplace."

122 **relics**: the reference is made in a spirit of pleasant irony.

Sir Walter Raleigh: a brilliant personality of Elizabeth's day. He was in his time soldier, sailor, statesman, and author, and is said to have introduced tobacco into England.

Shakespeare's mulberry tree: There is a tradition that Shakespeare planted a mulberry tree in his garden with his own hands.

123 **spit**: a long steel rod, placed so as to revolve in front of the fire, for roasting meat.

Arabian enchanter: a reference to a story in the *Arabian Nights*.

125 **warming-pan**: a brass pan with a cover fitted to it, and a long handle. It was filled with hot coals and used for warming beds in cold weather.

a gossip knot within its jambs: a talkative party enclosed by the sides of the deep fireplace.

the long interval: as a matter of fact there was no such interval. The plays of Shakespeare have never been neglected at any period since his death. This may be shown clearly by the simple expedient of making a chronological list of the great editions of the plays, and another of the famous Shakespearean actors from Burbage, who belonged to Shakespeare's Company, down to the present day.

126 **funeral escutcheons**: memorial tablets containing the coat of arms, and suspended over the tomb.

127 **four lines**: These lines, in all probability, were carved on the stone to prevent the removal of the bones to the "charnal house" — a separate building outside the church. It was customary to make such a transference after a time.

128 **John Combe**: a rich merchant of Stratford in Shakespeare's day. He is said to have been in the habit of lending money at exorbitant rates of interest ("**usury**").

PAGE

129 **deer-stealing:** the picturesque tale of the deer-stealing rests upon a very slight basis of tradition.

rough pasquinade: crude piece of satirical poetry.

130 **Justice Shallow:** a character in *Henry IV, Part II*, and in *The Merry Wives of Windsor.*

transcended: risen superior to.

131 (footnote) **the elder Ireland:** The two Irelands, father and son, brought out in 1796 a volume of papers relating to Shakespeare's career, which were afterwards discovered to be forgeries. The son published a confession in 1805.

135 **Jaques:** See especially the passage in *As You Like It* (II, 7), beginning:

> All the world's a stage,
> And all the men and women merely players.

voluptuary: one who lives for pleasure only.

Under the greenwood tree: See *As You Like It*, II, 5.

136 **stone quoins:** stone set in the brick-work at the corners of a building.

barbican: tower to defend a gate.

137 **moss-troopers:** raiders, robbers. Literally, raiders who took refuge in the swamps along the Scottish border.

138 **I will make a Star Chamber matter of it:** That is, I will carry it to the highest court. The Court of Star Chamber at Westminster had jurisdiction over the more serious kinds of crime, such as conspiracy, riot, or offenses against the peace of the realm. Poaching could hardly be made "a Star Chamber matter."

coram . . . custalorum . . . rotalorum: legal terms, amusingly mispronounced by the ignorant speakers.

Armigero: one who has the right to bear arms, a gentleman.

139 **Sir Peter Lely:** a Dutch artist at the court of Charles II.

140 **roses:** See note, page ii.

cane-colored beard: the epithet should be spelled "cain-colored." Cain, in the old Miracle Plays, was represented with a red beard.

ruff: a stiff frill worn around the neck.

stomacher: richly ornamented front for a lady's dress.

141 **whippers-in:** men who keep the hounds from straggling in a fox-hunt.

a last year's pippin: See *Henry IV, Part II*, V, ii, 2.

142 **by cock and pye,** etc.: The passage is quoted from *Henry IV, Part II*, V, i.

143 **Rosalind:** the heroine of *As You Like It.*

Anne Page: a character in *The Merry Wives of Windsor.*

venal eulogiums: mercenary praises, insincere epitaphs.

144 **factitious feelings:** artificial, conventional.

Questions and Topics for Study.

What means has Irving adopted to make Stratford-on-Avon interesting to the casual reader, who may know nothing about Shakespeare?

Find some instances of Irving's charm of style, as shown in this essay.

Study the construction of the essay and make a careful topical outline.

L'ENVOY.

"L'Envoy," or "L'Envoi," is an explanatory passage added at the end of a book or poem. It sums up what the author has tried to do, and bespeaks the kindly judgment of his readers. So here, in a manner half humorous and half serious, but wholly charming, Irving puts forth a plea for the generous reception of his *Sketch Book*.

PAGE

145 **Chaucer's Belle Dame sans merci:** The poem from which the lines are taken is wrongly attributed to Chaucer. It is a translation from a French poem.

146 **a devil:** meat minced and highly seasoned with Cayenne pepper.

Questions and Topics for Study.

Why is Irving anxious about the reception of his book? Explain what he means by saying "he ventures to serve up the second volume in the same heterogeneous way as the first."

Read Kipling's *L'Envoi* at the close of *The Seven Seas*. Compare with Irving as regards form, style, and thought. You might be interested, further, in reading Thackeray's farewell to his readers at the end o *Vanity Fair* and *The Newcomes*.

GENERAL QUESTIONS.

1. The "Moralizing" of Irving.
   (He sometimes turns aside from the direct course of his narrative to develop some thought which has occurred to him. Find instances, and discuss the question whether they add to or detract from the general effect.)
2. Irving's Use of "Atmosphere."
   (Read especially *Rip Van Winkle* and *The Legend of Sleepy Hollow*. How much do they owe to the scenery in which they are set, and the unusual types of character which they portray?)
3. A Voyage up the Hudson.
   (Imagine yourself on a trading sloop in the early days, travelling from New York to Albany. Besides the suggestions which you may receive from *The Sketch Book*, you will obtain much help from the story of "Dolph Heyliger," in *Bracebridge Hall*.)

4. **Irving's Use of the Supernatural.**
(Compare the three "ghost stories" in this book. Are there any features which they have in common? What do you take to be the strong points of the stories? Wherein are they, in your opinion, not so strong? Compare Irving's methods with those which you find in any good modern story of the supernatural.)
5. Epithets.
(We find, in looking over the stories and essays, such expressions as "fairy mountains," "sun-gilt pinnacles," "fretted roof," "foolish, well-oiled dispositions." Make a study of these epithets and explain their value. Remember that Irving was a master in the choice and use of words.)
6. Characters in *The Sketch Book.*
(Discuss Irving's methods of presenting the Schoolboys in *The Stage Coach,* the Squire, and such other persons as may especially have impressed you.)
7. Humor, Irony, and Pathos, as employed by Irving.
(Distinguish between Humor and Irony, and cite instances from *The Sketch Book.* Find three or four examples of Pathos. Should you say that any of these qualities is characteristic of Irving's style?)

F. Galeo

The End